Webb

740 PARK AVENUE
NEW YORK 21, NEW YORK

March 27, 1953

Dear Edith:

I had a lovely day with you yesterday. Enjoyed every minute of my trip and again a thousand thanks for my Shaker hat form. You are certainly sweet to give it to the Museum.

I think the statue is a lovely one but I feel it wise not to purchase it. I would rather put that money, as soon as I can, into more primitives.

Hope we get the broom and if so, please ask them to crate it and send direct to the Museum.

Will see you on my return.

With love,

Affectionately yours,

Electra

April 9th, 1955.

Mr. Henry Ford II,
421 Lake Shore Drive,
Grosse Pointe, Michigan.

Dear Mr. Ford:

You may recall having left with us for sale the tempera painting by Charles Sheeler, entitled "Classic Landscape".

This painting has just been acquired by a Detroit collector, and I have credited your account with the amount of $550.00, which allows just a service charge in the difference in the selling price.

I hope that you and Mrs. Ford will visit us in the near future to select a substitute either in the contemporary department or in Folk art. For your convenience, I am enclosing a list of the artists represented by this gallery.

Sincerely yours,

EGH:l

CHARLES - FOURTH GALLERY

GOOD DESIGN SHOP

BOX 207 - NEW HOPE, PENNSYLVANIA - NEW HOPE 2334
PEGGY LEWIS, DIRECTOR - MICHAEL LEWIS, INTERIOR PLANNING

April 9, 1953

Charles Alan
c/o Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear Charles:

Following is a list of the silk screens I have sold to date. I am including names of purchasers so that you can add them to your mailing list.

Amount	Title	Purchaser
5	The Book and The Sword	Rene Ralph (bought 3) R.D. 1 Pipersville, Pa.
		Janet McDevitt 430 W. 57 St. N.Y.C.
		William Krakauer 206 W. 13 St. N.Y.C.
3	Silent Music	George Baxt 234 W. 44 St. N.Y.C.
		Mr. & Mrs. Warren Goff 8228 Bayard Road Phila. 19, Pa.
		Mr. & Mrs. Robert Couse 116 N. Union St. Lambertville, N.J.
1	Caliban	Mr. Ben Snyder Tanglewood New Hope, Pa.
2	Triple Dip	Mr. & Mrs. Jerome Chodorov New Hope, Pa.
		Mr. & Mrs. Murray Isard Serpentine Lane Wyncote, Pa.
1	Phoenix (Black/white)	Mr. V. Berg Beth Ayres, Pa.
1	Paterson (Black/white)	Lawrence Hall New Hope, Pa.

Dear Mrs. Edith Halpert.
I sent you a painting
"The Grape Pickers Dream"
which you rejected.
You wrote me a letter on
February 25, and said
you had shipped it
that day.
It has been 40 days
since then and I have
not received it.
I got in touch with
the main post office
here and they said
the only way I could get
it back was for
you to send out a tracer
Its a form you fill
out so they can check
the painting.
Will you be kind enough
to let me know and
did you insure the
painting against loss?
Thank you.
Sincerely

Mrs. Lorraine Quintal
1719 Sherman St
Alameda
Calif.

Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Charles:

I've just returned to the office after six weeks spent adjusting to the removal of my ulcers. Your letters were not called to my attention for obvious reasons. My secretary didn't think that the Downtown Gallery was so flat broke or that our credit was so poor. Those are rather surprising letters. My reaction is to send them back with instructions to wipe your nose with them.

Actually, the two prints were sent by you to a private collector. We sent one back to you and, in my absence, a new clerk failed to insure the package. However, I still wonder why you didn't insure the prints for the collector. However, we accept responsibility for the print. Upon receipt of the damaged print we will promptly mail you our check for the full amount.

DSD/djb

3-31-53

Sincerely,

Dan

president
R. F. Windfohr

director
D. S. Defenbacher

April 9th, 1953.

Miss Dorothy Meryman,
School of Fine Arts,
The State University of Iowa,
Iowa City, Iowa.

Dear Miss Meryman:

I am so sorry to hear that Dr. Harper has been ill, and hope that he recovers very rapidly.

My idea of the substitute for "Red Stairway" was "Ohio Magic" which had some relationship to it. However, if you would like to have a fourth painting by Shahn, I would recommend "Mine Disaster" owned by the Art Institute of Chicago, and I would also suggest that you telephone Mr. Rich immediately upon receipt of this letter. We have no unsold paintings by Shahn other than "Labyrinth", which we have been holding for Iowa.

We are getting busy on the photographs of the artists and shall send them to you at the earliest possible opporunity, bearing in mind your April 15th deadline.

Sincerely yours,

EGH:l

April 4, 1953

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

Although I have not been ill, I too am slow on the trigger.

I am so sorry about your illness and was pleased to learn that you are up and about.

Many thanks for the check. I still feel that you made the best choice and that "Trees with Snow" is one of O'Keeffe's great pictures.

The Delray show has just closed. As soon as the pictures are returned and I get the final reports, I shall let you know about the "In The Patio". For your information the Norton Gallery purchased "Ranchos Church #1" and several private sales were made. I should hear from Tom in the near future. Nat Saltonstall selected "In the Patio" originally and insisted that it would be held for him. If by any chance there is a change in plans, now that they more than met their guarantee, I shall write you immediately.

Keep well.

Sincerely yours

EHla

April 4, 1953

Mr. Joseph G. Butler, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

I am very eager to know whether you have had any correspondence with Emily Genauer, and whether there any any prospective ideas in relation to the publicity. I spoke to her about the idea and she seemed wide open but wanted to get details about the size of the prizes, etc.

It certainly was swell seeing you and Dorothy. My very best regards.

Sincerely yours

EGH:la

State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON 7

March 20, 1953

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51 Street
New York City 22, New York

Dear Mr. Alan:

We plan to show here during April, May and the first week of June, examples of early arts and crafts of New Jersey. We will stress work of New Jersey cabinetmakers, pewter made in this state or with New Jersey significance, and samplers made by early New Jersey residents. It promises to be an outstanding exhibition.

Knowing of Mrs. Halpert's wonderful collections of American folk art, I thought she might have an early signboard or insignia of a New Jersey cabinetmaker or chairmaker which might be extremely interesting to show. We'd like to have her advice, too, as to the disposition of the late Mrs. John Rockefeller's collection of American samplers and in memoriam pieces. I recall seeing some New Jersey items among them a few years ago, but I wonder if they are now in a collection from which they might be procured on a loan basis.

Your assistance in this will be appreciated.

With best regards,

Cordially yours,

Kathryn B. Greywacz
Kathryn B. Greywacz
Director, State Museum

KBG GFT

March 31, 1953

Mr. Peter Larsen
57 West 8 Street
New York 11, N. Y.

Dear Mr. Larsen:

I am enclosing my check for the bill you sent. I am sorry we were both so negligent.

I am delighted that you are continuing on the weathervane research. We will have a good article which can be placed in one of the better magazines.

Sincerely yours

EGH:la

appealed -

Had a nice visit with Mrs Halpert but all too short - Hope to see you in this vicinity, also sometime —

Don't forget me now, a little fishing like geography doesn't interfere with the art line, you know. I devour all articles - Best to all you nice people —

Always

[illegible]

March 31st, 1953.

Dr. Meyer Perlman,
6 West 16th Street,
New York, New York.

Dear Dr. Perlman:

I have just realized that I never thanked you on behalf of Ben Shahn and this gallery for the generous loan of your painting for our New York exhibition. Therefore, let me now express our thanks and tell you that the painting added greatly to the success of the show.

Sincerely yours

CA:l

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

April 7, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you, very much, for your good letter of April 4. The Academy is, of course, proud to count Charles Sheeler among those illustrious artists who studied here. It would give us great pleasure to share in celebrating his 70th birthday. However, as I write today I can make no commitment, but I can tell you that we are presently studying our schedule for next winter. A great deal will depend upon the continuance of our long-established water color and print show. I am hoping that within the next few days, we will know whether we will have the financial backing for that large undertaking., In the interim I shall also speak to our friends at the Philadelphia Museum, and you may expect that we will take up this correspondence again.

Sincerely yours,

Joseph T. Fraser

Joseph T. Fraser, Jr.,
Director.

JTF:ae

April 4, 1953

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Rene:

During our meeting I promised to send you the suggested form letter and questionnaire relating to insurance. I am now enclosing a copy. The firm's name is Webb and Lynch 99 John Street, and John W. Lynch is the person who has worked out these forms. He has communicated with Edgar Schenck.

Sincerely yours

EGH:a

April 2, 1955

Mr. Frederick Haucke
105 Smalley Road
Syracuse 10, New York

Dear Mr. Haucke:

Thank you for your letter.

Perhaps youknow that last year we added simultaneonsly, nine painters to our roster, as a result of a considerable survey of the field. Thus, we feel that we are not in a position toincrease our list for at least two or three years. While I should be very happy to look at your work, I know that there is no possibility af a show for s long, long period of time.

Sincerely yours

EGHla

BIRMINGHAM MUSEUM OF ART
711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

March 25, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

During our visit in the fall, Mrs. Howard and I selected certain pictures for our Contemporary American Exhibition which is to be held from May 3rd to 30th. I think it is time now to confirm these choices. If it is convenient for you, I would like to have the selections picked up by Budworth during the week of April 20th.

The selections from your gallery, with alternates when such were made, are listed below:

~~KIOSK or~~ alternate No. 192 by Karl Zerbe
VARIATION OF A STEEL MILL by Lewandowski
ACT OF LEGISLATURE or ~~[illegible]~~ ...TH by Jack Levine
STILL LIFE WITH ROSES or ~~FOUR ISLANDS by Walter Meigs~~
Nebraska — EXODUS by Wallace Reiss
Cream — ELAN VITAL by Robert Preusser
Small — LONDON by Herbert Katzman
GALAXY by Robert Kempschild
SAND AND SKY or ~~PROMISED LAND by Julian Levi~~

I would be very happy to have your confirmation of the pictures to be sent promptly, and would like very much also to have photographs of the pictures for publicity purposes as soon as possible.

Sincerely yours,

Richard F. Howard

Richard F. Howard, Director

rfh:mea

EXECUTIVE COMMITTEE MEETING
THE AMERICAN FEDERATION OF ARTS
APRIL 7, 1953

2. The next proposal to the Federation came from a meeting which was held at the Museum of Modern Art between Miss Edith Halpert, Rene d'Harnoncourt and Tom Messer. Miss Halpert proposed two closely associated activities. The first a photographic library of contemporary art to be maintained at the Museum of Modern Art. The second a national pool of contemporary American paintings to be maintained by the Federation and from which exhibition or individual loans could be drawn at any time. It was reported that a foundation is interested in these activities. The Committee voted full approval of the ideas in principal, subject always to careful working out of details, final Board approval, and adequate financial backing.

CREIGHTON GILBERT

INSTRUCTOR IN THE HISTORY OF ART
UNIVERSITY OF LOUISVILLE
LOUISVILLE, KENTUCKY, U. S. A.

~~PROFESSORE INSEGNANTE LA STORIA DELL' ARTE MODERNA (1951-1952) UNIVERSITÀ DI ROMA~~

Louisville, April 7 [1953]

The Downtown Gallery
32 East 51st Street
New York

Sirs:-

Enclosed is check for $15. for which I would like to have sent an impression of the Marin steel-faced etching, "Lobster Fishermen" 1948. If available, I would like to know the size of the impression - I will not be distressed if it is very large.

Some time ago I bought from you I believe the first impression of Shahn's "Silent Music," which hangs over my desk here. If you ever issue announcements of relatively inexpensive prints which you handle, I would be glad to receive them. I am corresponding secretary of The Print Collectors Club here, which has bought $400 worth of things since it was founded in December.

Yours sincerely,

Creighton Gilbert

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

1953 APR 2 PM 5 [illegible]

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA266 P D=CHAMPAIGN ILL 2 352P=

MRS EDITH HALPERT=

34634

=DOWN TOWN GALLERY 32 EAST 51 ST=

=SHAHN SECOND ALLERGORY AWARDED PURCHASE PRIZE AT $2975. KINDLY WIRE COLLECT YOUR CONFIRMATION. FIFTY COLOR PRINTS GOING FORWARD TO YOU=

=JAMES D HOGAN=

University of Illinois

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 9th, 1953.

Mr. Vladimir Leventon,
18 East 69th Street,
New York, 21, New York.

Dear Mr. Leventon:

Paul Burlin has returned the small painting without paper. Mrs. Halpert and I think it looks even more handsome that it did. Before we offer it to anyone else, we thought that you and Mrs. Leventon would like to take another look at it. Won't you stop in the gallery at your earliest convenience and see if you do not agree with us?

Kindest regards to you both,

Sincerely yours,

CA:l

which he did. The pictures were hung, however, and the gallery seemed adequate to display them, altho obviously it would be dif-ficult to hang a much larger show satisfactorily. Mrs. Norton is still hard at work and having a lot of fun.

I trust this finds you well.

Yours sincerely,

R. H. Norton

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

April 10, 1953

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This letter will confirm my visit with regard to the purchase exhibition.

The exhibition will open on May the 11th, and we would like the paintings here by May the 5th. The show will close a little later than I mentioned, if that's all right with you, on June 7th. Budworth will call you to make arrangements for a collection date.

I'd like very much to have the following paintings for the exhibition:

Jonah Kinigstein:	"Fortune Teller"
Jack Levine:	"Act of Legislature" 1500
*John Marin	"Movement in Grey, Green, and Red #2" 3000

I appreciate very much your help in gathering this exhibition, and I sincerely hope we may be able to purchase something from it.

Sincerely yours,

Edgar C. Schenck
Director

ECS:eb

April 2, 1953

Mr. Robert Miller
The Arlington
Pittsburgh 32, Pennsylvania

Dear Mr. Miller:

It was good of you to telephone and to offer your assistance. I appreciate it tremendously.

The only other print by Charles Sheeler still available is "Industrial Series" which came out of his stay at Dearborn some years ago. While these lithographs are signed, they are not numbered, but I am sure that the edition would not exceed fifty. There are only two of these prints left and they are priced at $25. We shall be glad to send you one on approval if you wish.

I shall also advise you when we receive, from Sheeler, the small tempera version of "Ore into Iron".

Sincerely yours

EGH:la

wholesale business of junky knicknacks, which he admitted he hated, but which sold like hot cakes all over the country. This time we seemed to hit it off, and as my sister snooped around his vast assortment of odds and ends I chatted with the old guy. He's a one-time movie director of years back, and is married to a Chinese girl, -- quite a character! -- Upon snooping around I spotted "my chicken" again. I asked if he'd sell it now. Again "No". But he was genial and we kept chatting, and I told him that now I'd like to buy it for Mother's Shelburne Museum, and he became most interested, more in the museum than in selling the chicken. Finally he said he'd think about it!

The next day I went back and with pen and check in hand and while the iron was hot, I struck! He sold me the chicken for $450. -- Now here's where you come in. He could tell me nothing of it but that he bought it in San Francisco years ago, and he'd been told that it was used in a ~~child's~~ barber shop for a child, and that the drawer was used for the barber's tools. He knew nothing more of it but that he'd always liked it, as I have also.

I brought it home, and since I had some film that had "expired", as far as it's exposure date went, I shot this whole wad of film so you could get a good idea of my purchase. Do you think it's a good piece? Do you think it's rare? Do you think it's American? Do you think it's worthy of Ma's collection? I've said nothing to Ma about it as I'd like to surprise her if you think it's a "find". If you think it's a "dud", then I'll have to go back to the old guy, tell him it's not museum qualiby and if he wants it back I'll have to let him have it, but if he'll let me keep it for JWWJR's collection, I'd really like to have it personally, as I feel it's the only piece I've had my eye on for years.

The inside of the drawer certainly has been remade and re-planed. I haven't tried to take the saddle off, but it looks to me as if the saddle might have been added at a later date. The chicken isn't one solid piece of wood, but many pieces glued together, the

April 4, 1953

Mr. Wright Ludington
Sycamore Canyon
Santa Barbara, California

Dear Mr. Ludington:

As we wrote you some time previously, we have a credit in your name for the amount of $700 in connection with the Miles Spencer.

I had hoped that you would be in town to see the many new paintings by our group of artists, so that I could tempt you to use up this credit and to get on the other side of the ledger for a balance.

I look forward to seeing you.

Sincerely yours

EGH:a

March 18th, 1952.

Mr. David Solinger,
39 Broadway,
New York, New York.

Dear Mr. Solinger:

Yesterday afternoon three members of the Federation of Arts met in my apartment to discuss the two Foundation projects - the museum questionaire, and the critics award.

Mr. Burton Cumming has prepared a form which is being corrected and will be mailed to the museums.

The critics award was the much more complicated matter, and will be discussed with the Foundation committee before any action is taken. I merely want to report some of the suggestions made.

It was agreed that there should be three rather than four awards in the following classifications:

(1) Newspaper critics
(2) Magazine critics
(3) Authors of books on American art, or monographs, or catalog forewords.

Some of the names mentioned were: (1) James Schramm, C.T. Coiner, of N. W. Ayers & Son, Edward Root, Daniel Longwell, Editor of Life Magazine, Dr. Bernard Meyers, ~~James Soby~~. (2) C. T. Coiner, Harvard Arenson, Earl Ludgin, Nathaniel Saltonstall.
(3) Dwight Kirsch, Deborah Calkins of Fortune Magazine.

The award is to be made for a consistent contribution to contemporary American art - general performance and year around achievement. It is to include in the first two classifications only professionals in the field, those who have a regular column in either a newspaper or a magazine, and not for a single brilliant article that may be written in a quarterly or elsewhere.

Method of functioning included the idea of writing to museum directors in probably twelve locales to ascertain the names of local or regional newspapers which run regular art columns. Subsequently, all the papers (including New York) and magazines will

March 18, 1963

Mrs. E. G. Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlisle:

Believe it or not I am still among the living.

This has been such a hectic season that I really did not have time to refer to the books. Mrs. Hoppin is no longer assisting me and this further explains the delay.

We seem to correspond entirely on the first three categories -- weathervanes, ship's figures and decoys. The last number in Circus figures is FC-7 .

Under Cottage Figures you omitted FO-1 which is Mrs. Bloomer.

Under Miscellaneous numbers 26 and 32 are blank. However FM -59 is a cross reference for FE-3 the Eagle Doorstop.

On Eagles we correspond also except that my last number is 46 for the Eagle plaque. The trade signs are O.K.

I just find that FM-62 is the Cookey Mould and I am not sure whether you have that on your records as well, and that under Trade Signs #70 is a cross reference for FE-45 Eagle.

Have you had a chance to get the remaining photographs made for me. Pretty soon I shall send you photographs of paintings with the corresponding data.

And so, my best regards.

Sincerely yours

EGH:la

POPULAR PUBLICATIONS, INC.
205 EAST 42ND STREET
NEW YORK 17, N.Y.

HENRY STEEGER
PRESIDENT

April 2, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your phone call with respect to the paintings. Unfortunately I had to dash out of town and must go out again so have been unable to give consideration to the thought of disposing of the paintings. I'll be in touch with you shortly.

With all kindest regards,

Sincerely,

Henry Steeger

HS:nd

DMFA

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

March 19, 1958

Mrs. Edith G. Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith,

I am enclosing ten sets of entry blanks for the 1st Annual Dallas National Print Exhibition as you requested, and greatly appreciate the exception you are making in the cause of this exhibition to help make it a success. As to the entry fee, one learns fast in Texas the value of wholesale dealing. Though I am not in a position to say one fee will cover all, we will overlook such matters to make it a good exhibition I am sure. In short an unquotable 'yes'.

The longer I am here in Dallas the more I like it, particularly the people. I must admit I have missed New York and Boston more than once but long hours and hard work keep the mind from drifting.

I have many hopes about this exhibition, for one, that it will start people buying prints who will eventually buy paintings, particularly the younger group who seem so vitally interested in art on the national basis. I also think that the travelling exhibition will do a great deal for Dallas as an art center, the museum, and other groups who cannot afford to organize such an exhibition. I even dream that painting and sculpture shows of this nature will follow.

25 March 1955

Mr. Leon Kroll
One West 67 Street
New York, N. Y.

Dear Mr. Kroll:

I am terribly sorry, but I misunderstood; I did not realize that I was to call you back. Of course I would have.

Needless to say, Edith and I are extremely grateful to you for all your efforts and your perseverance with Jacob Lawrence. And we are delighted that he won the award.

You may rest assured that you will have six paintings for the ceremonial exhibition in May. Within the next few days I will compile a list of those available and forward it to Miss Geffin.

Again, all our thanks.

Sincerely yours,

Halpert

DMFA

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

March 18, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just a quick note to explain an unforgiveable but unavoidable delay in answering your recent letter on the O'Keeffe purchase. First Stanley was away, then when he returned I was knocked out by an emergency appendectomy and am still down with it. In a few more days I hope to be thinking again and able to do some delayed business.

Best regards until I can do more and better.

Sincerely,

Jerry Bywaters —ab

Jerry Bywaters

JB/ab

(Dictated by Mr. Bywaters at his home; signed in his absence)

ART NEWS
FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.
Telephone: TEmpleton 8-3730
Cable Address: Gagol, New York

March 25, 1953

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Many thanks for your kind letter of March 4th. I have delayed answering as I wanted to see how the new deadline would work out. Actually, I am happy to report, everything is coming along much better than we could have hoped for. Most of the galleries have found it possible to advance the previews either in the studio or the gallery of at least a vast majority of the exhibition by 10 to 20 days.

I am fully aware of the problem you outline. On the other hand, we had no trouble in previewing the Tam show in the April issue (out today) and it seems practical for us to review the Aronson show for the May issue before our deadline of April 8th. In other words, if exhibitions can work out so that they run from the 20th of the month to the 10th of the next month, rather than from the first week of the month to the third week in the month, it will be much easier for us to keep up to date than if the month is simply divided into the first and second half.

We are genuinely sorry to have to put galleries and artists to so much trouble - although it is trouble to which we ourselves must go. But I think that for all concerned, it is well worth the pains, not only for the increased circulation on newsstands (particularly in the leading hotels and railway terminals) but also for the

Both Carol and I have told him in no uncertain terms what is needed and what he is up against. I think we have been the only ones who were frank in our statements. All we can do is wait and see what happens.

Carol and I want up to Dallas a few days ago to see the preview of the Lasker collection and thought same to be quite stimulating.

Best regards,

Yours sincerely,

Bob
pb

RDS:pb

March 18, 1953

Mr. Peter Larsen
57 West 8th Street
New York 11, N. Y.

Dear Mr. Larsen:

Thank you very much for sending me the material in connection with "American Weathervanes". The data included is most interesting and informative.

Within the next few days I expect to see Mrs. Webb, but knowing the contents of her catalogue I doubt whether much of this material can be incorporated as we are trying to keep it rather brief in view of the many catagories included in the entire catalogue. It will unquestionably help me to some degree in relation to specific references to methods used and I shall be very glad to pay for the work involved with a proviso that if it is used in its entirety you will be consulted in advance so that you may be paid again when and if the data is published as a special article. Naturally, in addition to the payment you will be credited in the bibliography for the excellent, informative material.

In addition I am particularly eager to get some idea about dates. With the exception of the distinction in the tubing, there is no indication as to periods. I was hoping that such things as flat screws, the distinction between welding and rivetting etc., would be associated with specific dates. Can you supply this additional data. Furthermore, is there any possibility that you have any time other than Saturday to examine some additional carvings and metal figures which are in the warehouse of admission are between 10-4 daily, that is, from Monday through Friday.

Sincerely yours

EGH:la

March 26, 1953.

Mrs. Robert Markson,
350 Beacon Street,
Boston, Mass.

Dear Joyce:

It was very sweet of you to write a note.

It was so much fun having you and I wish that your visits to New York would be more frequent. One of these days I shall sneak away from the gallery and go to town in Boston, which is my favorite place in the country. I have so many good friends there, and somehow everyone seems to be nicer in Boston than in any other part of the country. Naturally, I shall 'phone you as I do want to see you and Bob and the little Marksons, and the Markson Collection.

Sincerely yours,

EGH:1

the mayo hill galleries

Wellfleet on Cape Cod, Massachusetts

1200 East Atlantic Avenue, Delray Beach, Florida
Thomas A. Gaglione, President
W. Warner Lang, Treasurer
Nathaniel Saltonstall, Director

March 31,1953

Miss Edith Halpert
32 E. 5?th Street
New York City

Dear Edith,

Your ears must have been burning yesterday. Allan McNab stopped by. Took he and Ann (his secretary) home for cocktails. Nice guy.

Many thanks for the nice credit of $150.00, BUT---inasmuch as I've been able to finagle (it rhymes) $1620.00 out of our abstemious friend, don't you think the Mayo Hill Gallery should get more than $150.00? Come on, give!

Enclosed is the list of paintings shipped Saturday. I'll be sending the O'Keeffes back to you after the 11th. Am trying desperately to sell one other. Which reminds me--"Ranchos Church #1" was sold for $1620.00 and "Red Amaryllis" for $700.00 making a total of $2320.00. If Madam O'Keeffe wants $2500.00 guaranteed, does that mean a third picture must be sold? And guess who has to buy it?

Got a nice bunch of publicity from Nellie Bower in last Sunday's Miami News. Picture of East River with a nice review. Nothing-- but nothing--- from Perry. And she can drop dead!

Haven't seen Mr. Miller as yet. Poland and McKim both have made a call. Such pompous,--you know what.

I'm planning on leaving about the middle of this month. Will wire ahead for a dinner date should I stop in New York overnight and you'd better be free.----I'll be coming a long, long way.

The opening was very elegant and gala-- really nice people. Next year charity for hospital fund. Everyone is behind this project, and why don't I quit looking for trouble-----??

All for now, and hope to see you soon.

Mucho love
Tom
Thomas A Gaglione
President

TAG/dt

March 18, 1963

Mrs. Peggy P. Elfvin
Albright Art Gallery
Buffalo, New York

Dear Mrs. Elfvin:

Thank you so much for sending me the additional clippings about the exhibition.

I am always very much impressed with the response to an out of town exhibition, as opposed to one in New York City. The artists do not realize how much more advantageous it is for them to show in regional exhibitions. This should teach them a lesson.

I am also impressed with the sales made in the first few days. Keep up the good work.

Sincerely yours

EGH:la

March 20th, 1953.

Mr. Martin S. Greene, President,
Goldsmith-Bliss-Greene, Inc.,
10403 Euclid Avenue,
Cleveland, 6, Ohio.

Dear Mr. Greene:

Mr. Siporin carries no insurance on his paintings , nor does this gallery insure the paintings consigned to it. All these facts should be of no interest to you.

In an exchange of letters between this gallery and the Jewish Community Center in Cleveland, it was made quite clear, and it was confirmed, that the Siporin paintings exhibited by them would be insured from the instant they left this gallery until they were safely returned.

It is no concern of ours when or how the painting was damaged. It is entirely the responsibility of the Jewish Community Center, and we expect that this valid claim will be adjusted without further delay.

Sincerely yours,

CA:l

March 19th, 1953.

Mr. George W. W. Brewster,
55 Sargent Crossway,
Brookline, Mass.

Dear George:

We are planning a one man exhibition of recent paintings by David Aronson. This exhibition is being arranged through the courtesy of the Boris Mirski Gallery in Boston. For this occasion we are exceedingly anxious to borrow your painting, "Christ in the House of Simon". We feel that this is one of Aronson's most significant canvases, and the exhibition would be sadly lacking without it.

If you are agreeable to making this loan, we would, of course, pay all costs of transportation and would insure the painting at whatever valuation you stipulate while it is under our control. The Boris Mirski Gallery will arrange for the transportation, and if you are so generous as to lend the painting we would appreciate it if you would communicate with Boris as soon as possible to arrange with him for the collection of the painting. The dates of the exhibition are from April 20th through May 9th, but for the sake of the magazine critics we would like the painting in New York some time during the first week of April. We will return it to you immediately after the close of the exhibition.

As time is growing short, may we look forward to an early reply?

Sincerely yours,

CA:l

Copy to Boris Mirski

March 27th, 1955.

Mr. Richard Mills,
415 Temple Street,
New Haven, Connecticut.

Dear Mr. Mills:

It was nice to see you and Mrs. Mills again. Both Mrs. Webb and I enjoyed our visit very much.

Motoring back we discussed the figure, and Mrs. Webb is still rather hesitant about making a decision. The name of the "artist" is unimportant, but the character of the sculpture is. It is a question of placing the sculpture outdoors in a suitable context, since it will not fit in with the folk art collection. I shall let you know about this within the next few days.

She seemed to like the wooden broom, and if it were more reasonably priced than the figure you quoted, I would purchase it for her. This has no relation to folk art whatsoever, but we might fit it in with the crafts. Won't you let me know the lowest net figure?

Sincerely yours,

EGH:l

NATIONAL INSTITUTE OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK 32, N.Y.

March 22nd, 1953

Dear Jacob Lawrence:

I was of course delighted to have you voted in on one of the grants, a gesture I was in favor of for some years. Your work certainly desrves the recognition it is receiving.

I called up your gallery about having some pictures for the ceremonial exhibition in May. Mrs. Halpert according to Lawrence "was in conference" and Allen was to call me up the next day which he didn't. I am therefor asking you to attend to this matter. We would like about six pictures. The people, (thousand or so) who come to the ceremonial are distinguished and worth while and the show is open to the public for about a month. The pictures can be borrowed and will be insured. All expenses will be born by the Institute.

All good wishes,

Leon Kroll

(Leon Kroll)

18 Terrace Dr.
Hastings on Hudson
N.Y.
3/23/53

Gentlemen:
Enclosed is $130, balance due on Rousseau's Ecclesia arrived at as follows:

Price 200
Disc. @ 10% 20
Net Price 180.00
Deposit 50.00 2/10/53
Bal. due 130.00

Since the date of my returning City Reflections, I have made a number of purchases from galleries leaving me considerably strapped financially.
Both Mr Rane and I would enjoy owning City Reflections but we cannot undertake paying for this for several months (possibly not until July.)
If this plan is of interest to you please let me know. If not, we will understand and trust that when we are able to, it might be around.

Thank you — Very truly yours
Gladys R. Rane

March 18, 1953

Miss Patricia Bauer
Straus-Frank Company
Houston, Texas

Dear Miss Bauer:

I am sorry to be so slow in replying to your letter, but I have been doing considerable travelling.

I suppose that Mr. Hogan has some justification regarding the charges involved, as the Davis would have been part of a large shipment with no special expense incurred - had it been in New York during the pick-up period.

It is always customary for the client to assume all expenses on any "On Approvals". Of course, it is unfortunate that in this instance the amount ran to such a high figure for drayage and cartage. We sent the painting originally in a crate, and ordinarily it is returned in the same container. The shipping charges to Illinois are probably no higher than to New York. Thus I cannot seem to find any solution to the matter, since the museum or the University of Illinois will not recognize any indebtedness in this connection.

Sincerely yours

EGH:la

March 20th, 1953.

Mr. Warren Beach, Assistant Director,
The Columbus Gallery of Fine Arts,
East Broad Street at Washington Avenue,
Columbus, 15, Ohio.

Dear Mr. Beach:

The three paintings you returned from your lending gallery have arrived in good condition.

I quite understand your problem. We will be glad to continue to cooperate with you in this venture, and I am looking forward to seeing you at the gallery during your next visit to New York.

Sincerely yours,

EA:l

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CEntral 6-7080

March 30, 1953

Dear Edith:

Terribly sorry-----the O'Keeffe catalog is out of print. Not a one to be had in any of the departments of the museum.

Couldn't love anybody more. Wish I were there with you now, but today was Press Preview of the Léger show. Am sending you a catalog under separate cover. Hope everything goes well with you.

Affectionately,

Pete

Peter Pollack
Public Relations Counsel

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr

AApril 9th, 1953.

Mr. Henry P. Rossiter,
Department of Prints,
Museum of Fine Arts,
Boston, 15, Mass.

Dear Mr. Rossiter:

Thank you for your letter. I appreciate your problem.

If you will let me know when you are planning to come to New York, I shall arrange to have the selected objects brought to the gallery for your consideration. It will be nice to see you.

Sincerely yours,

EGH:l

Mrs. I. J. Wilinsky
198 San Gabriel Dr.
Rochester 10, N. Y.

April 11, 1953.

Dear Mrs Halpert;

Both my wife and I are thrilled the way the picture looks in our living room. Trusting to see you soon and with fondest regards

I am

Dr I J Wilinsky

March 27th, 1955.

Mrs. Robert E. Pare,
18 Terrace Drive,
Hastings-on-Hudson, New York.

Dear Mrs. Pare:

Thank you for your check. A bill is enclosed. You will note that there is a sales tax because the picture was not shipped, but picked up in New York City. The tax people are very firm with us on this point.

I am so sorry that you did not advise us about "City Reflections" before since there were a number of visitors during the New York exhibition who wanted to purchase it. It would be a little clumsy for us to communicate with them and advise them that it is now available.

If you would really like to have this painting, we shall be glad to extend the time for payment. As a matter of fact, many of our clients take advantage of installment plan arrangements by paying a set figure monthly toward a picture. You may use either arrangement - the latter, or make the payment in July. Won't you please let me know.

And, do come in with Mr. Pare and see the newest examples we have received from a number of our artists.

Sincerely yours,

EGH:l

April [illegible], 1955

Mr. Vladimir Leventon
12 East 69 Street
New York, N. Y.

Dear Mr. Leventon:

I am enclosing a credit slip, together with our check for $257.50 for the Paul Burlin painting.

I was very distressed with the situation. None of us had noticed the collage, and its insecure application. The artist no doubt had a very specific reason for the application, as with oil painting -- as you well know -- any surface can be removed and repainted and does not have to be covered up. I have written to Burlin asking him to explain his intention so that we can, in turn, forward the data to you.

It was so nice seeing you and Mrs. Leventon on Sunday and hope that you will come in again during the Tam show when there are few people around and the pictures may be seen.

Sincerely yours

EGH:a

eager to have the artists represented at their peak in an exhibition of this importance. In the case of Stuart Davis we are expecting a new picture almost momentarily, but I am sure that we can have "Rapt at Rappaport's" which is his most recent and I think his most exciting canvas to date.

I have tried to get Dorothy Miller for two days and shall try again in the hope of getting her to accept a substitution for "Red Stairway". If not, I am sure we can get a painting of equal importance as a substitution.

Sincerely yours

EGH:a

April, 2, 1953.

Mrs Edith G. Halpert, Dir.
The Downtown Gallery
32 East 51st St
New York 22, N.Y.

Dear Mrs Halpert:-

Enclosed please find a photograph of an oil painting I inherited from my Father, the late Joseph McA. Vance, prominent Pittsfield architect for 50 years.

This painting of General Joseph Colville Vance is 24½" wide 30" high inside the frame which is mahogany. We have visually searched the painting but cannot find the artists name but the date is plainly indicated and is the year 1812.

My Dad told me years ago - the General was returning to his command in a Gov. carriage. The

April 4, 1955

Mr. Boris Mirski
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

So that I do not impress my clients as a dumb bunny, will you please have your man send me the data on the African sculpture I purchased -- including locale, dates and use.

Next week I shall get started on the folk art selection, and shall send you publicity material and enough photographs to start the ball rolling. Meanwhile, I would suggest that you write to Colonial Williamsburg, Inc, and get a catalogue of the American Folk Art in the Ludwell-Paradise House. As you know, I wrote the catalogue, including the foreword, which recently has been paraphrased in the edition. You will find it generally informative, particularly in relation to the individual categories.

The Aronsons arrived fortunately in the nick of time for Mr. McBride to see for the Art News review. I am really delighted with the paintings and am convinced that it will be a striking and exciting exhibition.

My best regards.

Sincerely yours

EGH:a

THE BUTLER ART INSTITUTE

FOUNDED 1919

Gallery . . . 524 Wick Avenue.

YOUNGSTOWN · OHIO

March 20, 1953

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

I think the enclosed will take care of the situation until at such time that you wish to make a gift of the pictures to the collection. At that time we will make another formal acknowledgement etc., etc.

It was very good to see you and we were delighted to have had dinner with you and to have met David Fredenthal and Jack Levine. Many thanks from both of us.

I was unable to get in touch by telephone with Emily Genaur, but I am writing her and will also adopt your suggestion of writing to Holiday Magazine concerning the Mid-Year Show.

We have received a bill for the Ben Shahn which will be taken care of April 1.

Very truly yours,

Jos. G. Butler,
Director

JGB:bj

11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

April 7th 1953

Dear Mrs. Halpret:

Since I haven't your address here I'm sending this letter on to Mrs. Schoonover, Mother's secretary, and I'm asking her to forward it to you at The Downtown Gallery.

Enclosed you will find 3456346789789 pictures of a large chicken, but let me start at the beginning! Some ten years ago I walked into The Patio Shop here on Beverly Drive and there I saw this chicken. My eye was taken right away, first by its size, secondly by it's quaint charm, and I thought what a wonderful present it would make to give to Ma for her collection of Folk Art (didn't know that name at that time though) which was all housed in the inddor tennis court at Westbury. Immediately I asked if I could buy it, and I received a very definite: "No, No, a thousand times NO". -- A few years

April 2, 1953

Miss Hazel J. Lewis
William Macbeth, Inc.,
11 East 57 Street
New York 22, N. Y.

Dear Miss Lewis:

Thank you for sending me the large group of photographs recording the work of Charles Culver. He is indeed a most interesting artist and I can well understand why you are eager to find a good home for him.

While his style would fit in to our group, we cannot be tempted at this time. Because we added nine artists to our roster within one year, we feel that we should concentrate on establishing these boys before we assume any additional responsibility. Charles Alan and I discussed it at length and we were obliged to come to this conclusion.

My best regards.

Sincerely yours

EGH:a

April 4, 1953

Mr. Henri Marceau
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pennsylvania

Dear Mr. Marceau:

Associating with an artist for so long a period reduces one's perspective considerably, particularly about age. I just discovered that Charles Sheeler will reach his seventieth birthday in July of this year.

It seems fitting that an artist who has made such a great contribution to contemporary art be honored with a retrospective exhibition, and it seems even more fitting that it be held in the town of his birth.

A brilliant exhibition could be assembled, showing his early abstraction and architectural themes, which had such a great influence on American, as well as European art; continuing through the magic realist period, and his late synthesis of all his approaches. His most recent work establishes his continuous development and enrichment of ideas and quality.

Since both institutions, the Philadelphia Museum and the Pennsylvania Academy of the Fine Arts collaborated on the Carles exhibition, it occurred to me that I should write both of you in the hope that you will wish to have the Sheeler exhibition before 1954.

Sincerely yours

EGHls

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS

COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

2101 Constitution Avenue, Washington 25, D. C.

March 27, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

The Committee on International Exchange of Persons has been given your name as a reference by the Applicant named on the enclosed confidential report form. A brief statement of the applicant's purpose in applying for a Fulbright award is given on the short address form.

It would be appreciated if you would provide the Committee with your appraisal of the applicant's personal character, his professional qualifications, and his ability to accomplish the purpose for which the grant has been requested. Your comments will be used only in connection with a review of the candidate's application.

The Committee has found that comments from references on the following points are particularly helpful in reviewing applications: What have been the achievements of the applicant, and what is his promise as a scholar or teacher considering his age and present stage of professional development? If the candidate is applying for an award as a visiting lecturer, does he possess sufficient maturity and experience to undertake teaching responsibilities in a foreign university and to represent creditably his American colleagues? If the applicant requests an award for advanced research, does he have the necessary preparation in his special field, as well as the intellectual qualifications, to undertake independent and productive research? How would his candidacy be viewed by his colleagues in regard to his professional standing? Would he be an effective representative abroad of American academic and cultural life? Would he and the members of his family who might accompany him be likely to adapt successfully to foreign cultures and conditions of life?

As the objective of the Fulbright program is to foster international understanding as well as to assist individuals in furthering their professional development, the Committee is especially interested in evidences of the applicant's adaptability, interest in human relations, and capacity for constructive leadership. It is hoped that you will refer to any other factors which you feel the Committee should consider in reviewing the application.

Sincerely yours,

Francis A. Young
Executive Secretary

FAY:als :eys
Sept 1952

April 4, 1953

Mr. James B. Cephas
Treasurer-Business Manager
Virginia State College
Petersburg, Virginia

Dear Mr. Cephas:

This really not a tit for tat plan, but merely an oversight on my part.

I am enclosing my check for $315 against the insurance settlement of $350. I am sure that the insurance company will agree that the amount of work involved, the correspondence and incidental expenses, represent a ten per-cent service charge.

Sincerely yours

EGH:la

are at our shop & my sister can take
care of getting them to your car, altho
Rock & I hope we are around when
you visit Long Ridge.

Enclosed is a Polaroid shot of a
walnut companion-way head —
American Civil War period naval
wood carving $95 to you.

We have many other things.

Please let us know when
you are coming & plan to
spend a little time with us
at shop and house.

Yours sincerely,

Ani Gardiner

encls.

March 23rd, 1953.

Mr. Earl E. Harper,
State University of Iowa,
School of Fine Art,
Iowa City, Iowa.

Dear Mr. Harper:

After many consultations with the artists, I am giving you below the final list which includes several alternates. These are marked with asterisks in each instance.

	Artist	Title	Owner
	Stuart Davis	"Report from Rockport"	Milton Lowenthal 1150 Park Ave., New York.
		*"Ultra Marine"	Pennsylvania Academy Philadelphia, Pa.
$5200. X		"Rapt at Rappaport's"	The Downtown Gallery
	Yasuo Kuniyoshi	"I'm Tired	Whitney Museum
		*"Fish Kite"	Mrs. Walter Paepcke, Drake Hotel, Chicago.
		*"Rotting on Shore"	Norton Art Gallery, West Palm Beach, Florida.
6000. X		"Amazing Juggler"	The Downtown Gallery.
	Jack Levine	"Welcome Home"	Brooklyn Museum
		"Street Scene"	Milton Lowenthal, 1150 Park Ave, New York.
2500. X		"Gangster's Funeral"	The Downtown Gallery.
3000. X	John Marin	"Green Marine with Boats" (WC)	The Downtown Gallery
		"Lower Manhattan" (WC)	Cranbrook Academy of Art
		*"Machias, Maine" (Oil)	Henry Loeb, 812 Park Ave., New York, New York.
3000. X		"Movement in Grey, Green, Red"	The Downtown Gallery

March 31, 1953

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Thank you very much for the personal attention in sending me the print show announcement.

I have already arranged with Carroll Hogan to send a large group of prints at the proper time. Now that we have a serious print department, we are really getting very active in the field.

I hope to see you in New York in the near future. My very best regards.

Sincerely yours

EGH:la

April 2, 1953

Mr. Whitney Atchley
688 Sutter Street
San Francisco, California

Dear Mr. Atchley:

It suddenly occurred to me that you have had the folk art paintings and sculptures since early February and that I have heard nothing from you in connection with the damages incurred.

Will you therefore be good enough to communicate with me at your earliest opportunity, so that I may be informed of the current situation.

Sincerely yours

EGH:a

THE AMERICAN FEDERATION OF ARTS QUESTIONNAIRE

ON

CONTEMPORARY AMERICAN ART

Name of institution...
City........................State....................Director................

I. COLLECTION AND ACCESSIONS

x 1. The permanent collection contains, (please list approximate number in each category):

x a. 20th-century American paintings..........sculpture..........
x b. 20th-century European paintings..........sculpture..........
x c. Other periods: paintings................sculpture..........

x x 2. Accessions during the 10-year period 1943 - 1952 were, (please list approximate number of works acquired in each category):

a. Contemporary American paintings (gifts.... sculptures (gifts ....
(purchase.. (purchase....
drawings (gifts prints (gifts ....
(purchase (purchase....

x b. Contemporary European paintings (gifts sculptures (gifts
(purchase (purchase
c. Other periods: paintings (gifts sculptures (gifts
(purchase (purchase

II. LOCAL EXHIBITIONS

1. Recurring exhibitions of contemporary American local artists are held:

a. Regularly......; how often......; Titles..........................
....
b. Irregularly......; how often....; Titles..........................
....

2. Their method of selection is usually:

a. By invitation.......
b. By jury (please indicate composition of jury):....................
....
c. Combination invitation and jury.......
d. Other methods......

3. Awards consist of:

a. Cash totalling about$......(per annum)
b. Purchase totalling about $.....(per annum)
c. Other types of prizes, (please enumerate):.........................
....

4. Catalogs are published as follows:..................................
....

III. EXHIBITIONS OF NATIONAL CHARACTER

1. Recurring exhibitions of contemporary American artists on a national scale are held:
a. Regularly......: How often.....(Monthly) usually held......Titles...
....

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

March 24, 1953

Mrs. Edith Halpert
The Downtown Galleries
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I was glad to know that you shipped the Stuart Davis picture directly to Fort Worth. You may rest assured that you will get a catalogue. Incidentally, a reproduction of our Ben Shahn drawing will be on the cover. I believe Dan is going to produce a good show out of our collection, and I think it will be the first show of its kind in this part of the country. The official opening is April 2, and we are quite excited to see how our pictures are goind to look in a museum setting.

I too am sorry that we did not see the current Burlin exhibition, as the small picture you prevailed upon me to buy has interested me to a greater extent in his painting. Incidentally, I think the picture is an excellent example of Burlin, and is one of the best small paintings of an artist I have seen in some time.

There is a good chance that Carol will be in New York some time in May. I don't believe I will accompany her on this particular trip but will probably see you the first part of June.

I guess I can't argue you out of the expense of shipping the picture to the University of Illinois show, so I am paying the bill; however, I am returning the color slide and you can credit my account for same. The only thing I got out of the deal was a catalogue of the show, which looked to me like it was rather a good one.

You have no doubt heard by this time that Malone of Columbus has been imported as the new full-time director of the Houston Fine Arts Museum. I think both he and Mrs. Malone are two very swell people, but I am not sold on the fact he can do the desired job here in Houston.

AFA

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER *FLORA WHITNEY MILLER, PRESIDENT*

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7 0770

HERMON MORE, *Director*
LLOYD GOODRICH, *Associate Director*

JOHN I. H. BAUR, *Curator*
ROSALIND IRVINE, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

April 8, 1953

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

At the request of Burton Cumming, I am sending you my copy of the revised questionnaire on contemporary American art.

Sincerely yours,

Lloyd Goodrich

Associate Director

LG:FM
Enclosure.

March 26th, 1963.

Mr. Thomas A. Gaglione,
The Mayo Hill Galleries, Inc.,
1200 East Atlantic Avenue,
Delray Beach, Florida.

Dear Tom:

Three cheers for Tommy! For heaven's sake, keep on selling. Hang on to your hot prospects and heat up the luke warm ones. After all, an O'Keeffe show *is* something and no house in Florida should be without one.

We sent the Norton Gallery a bill as you instructed. I am so pleased that he is saving the 3%. We must cooperate with the poor.

I am also enclosing a credit slip to the Mayo Hill Galleries payable immediately upon receipt of a check from the non-drinking gent.

I wish you would take time out to write me more about the opening. What is Nat doing? I have not even received a picture postcard from him with or without a leopard skin. Lots of love to you both,

EGH:1

April 6th, 1953.

Mrs. George Donohue,
154 Buffalo Avenue,
Niagara Falls, New York.

Dear Mrs. Donohue:

It was nice to hear from you. I am sorry that I did not realize you and the Hoppins were going to be in Daytona Beach, because my mother and step-father were down there and I think you would have had fun with them.

The Katzman situation is very distressing. We have only received two small paintings from him since last September - one "The Accordian Player" which Mr. Donohue saw when he was in New York. We have a new painting by this young artist which is quite large, 31 X 51-1/2", but extremely handsome - one of his best so far. If you are interested in a painting of these dimensions, I will forward a photograph to you. In any case, as soon as we receive a small picture, I will just wrap it up and send it to Niagara Falls for your approval. There will be no obligation on your part, of course.

Under separate cover I am mailing two "miserable" Shahn drawings. My particular favorite is "Seated Figure in Yellow", but I don't want to influence you. As you will see, these are unbelievably inexpensive, and should hardly dent your budget for the forthcoming Katzman.

I don't understand why you did not route your trip South through New York. Both Mrs. Halpert and I would have enjoyed seeing you.

Sincerely yours,

CA:l

PO ✓

April 10th, 1953.

Mr. Creighton Gilbert,
Department of Art,
University of Louisville,
Louisville, Kentucky.

Dear Mr. Gilbert:

Thank you for your letter and check. The print is being sent to you today, and the receipted bill is enclosed.

We are planning a publication of prints by the artists associated with us, but this will not be completed for a month or two. Therefore, I am sending you a typewritten list of the new graphics, the size of the edition, and the prices.

We shall be glad to send on approval a selection, if you so desire.

Sincerely yours,

EGH:l

LAWRENCE A. FLEISCHMAN
19480 BURLINGTON DRIVE
DETROIT 3, MICHIGAN

April 11, 1953

Dear Edith,

you will find enclosed with this letter a check for $300.^{00}$ Please credit this to my advertising agency account. Next month's check will close this account.

we ~~are~~ are glad that we have sold you back the Kuniyoshi. we like his work a great deal but our feeling was that the quality of this particular picture was not up to the standard of the other paintings.

Perhaps some day soon you will be able to send the

DMFA

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

Please keep your fingers crossed for the print show, and give my best regards to Nat when you see him. I owe him a communication, but have been busy day and night here in Dallas.

Thank you again for your interest in the show, I'll be looking forward to the entries.

Sincerely yours

[signature]

Carroll E. Hogan

April 3, 1953

Mr. Dalzell Hatfield
Ambassador Hotel
Los Angeles, California

Dear Dal:

The Hayes boys were quick on the trigger and picked up the Harnetts yesterday for shipment today.

I am now enclosing the consignment list, together with the two publicity releases used in connection with the two exhibitions held here. We have no copies of the 1939 catalogue, but fortunately have several available of the show held here in 1948 celebrating the centennial of Harnett's birth.

For your information a list of exhibitions is attached in connection with two of the paintings which were among the early acquisitions.

No doubt my friend Mr. Frankenstein will shoot down to see the exhibition, although all of these paintings have been seen by him, including "For an Evening's Pleasure" which, as you will note, was in the centennial exhibition. It was accepted by him and all the museum people during the show and there was no question about it. However, so that there will be no misrepresentation, I want to tell you that subsequently -- in opposition to David Rosen's opinion -- Sheldon Keck thought that there was some repainting on the picture.

I hope you will have good luck with your two clients. I don't suppose you are planning a public exhibition as it seems a limited range of his work to classify as such. If you want one at some future time, I can arrange for the loan of some of the large examples, although "Mallard Duck" is one of the truly great pictures in his career. Did I tell you that it is one of a pair with the mate acquired two years ago by the Butler Art Institute in Youngstown, Ohio.

Sincerely yours

EGH:la

April 5, 1955.

Mr. John Denman,
9 Hashibacho,
Nakano-Ku,
Tokyo, Japan.

Dear John:

This is just a brief note to thank you for your letter and for the check enclosed. Your letter must have crossed mine to you, in which I told you about Jacob Lawrence's projected trip. Unfortunately, because of trouble in Indonesia and in Africa, the State Department has cancelled this project for the time being. Whenever they change their minds I will let you know.

I will call Antoinette Kraushaar and go up there to look at the originals of the photographs of the Heliker paintings she sent you. As you know, I have always been enthusiastic about this artist, and have tried to get one of the small watercolors for you - similar to that which you saw at Sidney Berkowitz' house.

There was a very nice lady here from St. Paul, named Mrs. Irving Levy. I was glad to find that she is a friend of yours, and we enjoyed talking about you and both of us expressed the hope that we would see you and Jean soon.

I am sorry to hear about your dog, but from the tone of your letter I imagine that the rest of your family is well and happy.

Sincerely yours,

CA:l

It was decided to have the questionnaire printed rather than multigraphed, and to make it attractive typographically.

It was agreed that the questionnaire and the letter would be sent out by the Federation as soon as possible.

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

Dear Edith,

Thanks so much for your letter. I have heard nothing from Texas; and had quite put it out of my mind after this lapse of time. Meanwhile, I have just accepted the U.C.L.A. job. The news is not officially announced here, although somehow everyone knows; nor was there any exact time when it happened, as I asked for certain things and there was writing back and forth. I have turned professor, for better or worse, and am Director of the Art Galleries.

My sincerest thanks, believe me, for your friendship, and efforts in my behalf.

Ever cordially,

Fred.

March 31, 1953

[April 1953]

Mrs. Dalzell Hatfield
Hotel Ambassador
Los Angeles, Calif.

Dear Mrs Hatfield

Enclosed you will find a group of photographs also with a list of prices:

The following are all net prices:

Harnett	Fruit	$1300.
	For an Evenings Pleasure	1200.
	Pipes All Around	1500.
	Mallard Duck	3500.
Peto	Lincoln and the Star of David	1900.

The next two are undetermined;

Ten Dollar Bill	90.
Off to the Opera	500.

Sincerely yours

Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22,
N.Y.

March 31, 1953

Mr. Hermann W. Williams, Jr., Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Williams:

Thank you so much for sending the catalogue with your compliments. It is a very impressive job and from all I hear, the show that you and Roland assembled is very exciting.

I am still hoping to get down to see it in its grand setting -- and to see you at the same time.

How are our boys holding up in the exhibition? Should I give you some sales talk or do the pictures talk for themselves? It would be mighty nice to have a D.G. painting remain in Washington.

Commercially yours

EGH:a

30 March 1953

Mr. David D. Bandler
125 East 23 Street
New York 10, N. Y.

Dear Mr. Bandler:

According to information on the current selling prices of sculpture by Leo Amino, his piece BROWN STONE should be valued at $350.00 for insurance purposes.

Sincerely yours,

April 2, 1953

Mr. R. H. Norton
253 Barcelona Road
West Palm Beach, Florida

Dear Mr. Norton:

Thank you for your letter.

We sent a receipted bill, making the change you requested.

It was very good of you to write me about the gallery. I appreciate your interest.

My very best regards to you and Mrs. Norton.

Sincerely yours

EGH:a

P.S. Would you please remind Mrs. Norton of the drawings I was so eager to purchase from her.

April 9th, 1955.

Mr. Thomas Gagliono,
The Mayo Hill Galleries, Inc.,
1200 East Atlantic Avenue,
Delray Beach, Florida.

Dear Tom:

Not only are my ears burning, so are my cheeks for not having answered you sooner.

The pictures returned correspond with your list, but there are a few outstanding items which I am enumerating:

John Marin	Jackensack Valley, N. J.
Edward Millman	Gawkey Bird #1
Edward Millman	Laughing Bug
Georgia O'Keeffe	The Shell
William Zorach	Sleeping Kitten
Charles Oscar	Torso.

So, O.K. I will credit your account with $12.00 to represent 10% on the actual selling price of $1620.00.

I certainly hope you do sell another O'Keeffe, as she is adamant about the $2500.00 net guarantee. I was under the impression that Nat really wanted "Patio" for himself and, therefore, withheld it from sale at Dallas which had selected it for purchase originally. However, I will not push dear Nat into any arbitrary decision. If he doesn't want it I will love him just the same.

You certainly did get some good publicity, and I hope that it will hold over for the future. The idea of the charity opening is an excellent one. How about having a Halpert Fund next year? The mink garters are not a girl's best friend, and I am still working at the old pace using my head only.

I cannot wait to see you. However, do give me a little notice so that I can plan a special dinner for you. Meanwhile – my love

Copy of letter sent

March 31st, 1953.

Mr. Richard Howard, Director,
Birmingham Museum of Art,
Birmingham, Alabama.

Dear Mr. Howard:

In preparing the paintings for your forthcoming exhibition we note that some time ago we sold "London" by Herbert Katzmen. The owner of this painting is now Mr. Marvin Small, 544 East 86th Street, New York, N.Y. I am sure that if you communicate directly with Mr. Small, he will be glad to lend you the painting for your exhibition. I would suggest our substituting another painting by Katzman, but, unfortunately, we have only one painting by this artist at the gallery at the moment.

"Elan Vital" by Robert Preusser will not be available for your exhibition. In its place we will be glad to send a similar painting by this artist entitled "Subaqueous Impression". Unless I hear from you to the contrary, we will include this painting in the shipment.

Sincerely yours,

CA:l

Univ Calif

March 18, 1953

Dear Fred:

I am very curious as to whether you have received word from Houston.

Some weeks after I wrote to Robert Straus he wrote as follows:

> "Upon receipt of your letter, I immediately got in touch with Mr. Francis Coates, Chairman of the committee to select the director for the Museum of Fine Arts. I quoted directly from your letter about Mr. Wight.
>
> They are taking this matter under advisement, and if interested will no doubt immediately get in touch with Mr. Wight."

My best regards.

Sincerely yours

EGH:la

March 23rd, 1953.

Miss Emily Genauer,
1 West 85th Street,
New York, New York.

Dear Emily:

We have just had a transparency made of Aronson's newest painting, entitled "Marriage at Cana", and I am enclosing this for your inspection, approval, and - I hope - enthusiasm. It is a large canvas measuring 60 X 96, and will be the feature of the show.

The exhibition will be held here from April 21st through May 9th.

Incidently, did you see the attached which came in the mail several days ago? This is a fine 40th anniversary of the Armory show exhibition idea. No?

With the professional artists supporting the art manufacturers these hundreds of years, it seems entertaining that they put up the money (I believe that is where the prizes come from) for this big promotion of amateur artists. That the magazine sponsors this exhibition is much more reasonable - while hateful - because this was the biggest circulation getter in their entire history.

I seem to be crabbing all the time, don't I? But I do love the professional living artists.

Sincerely yours,

EGH:l

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

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DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

1953 MAR 20 PM 3 31

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=MISS EDITH HALPERT=

DOWNTOWN GALLERIES 32 EAST 51 ST=

=PLEASED TO REQUEST YOU BILL US FOR "BARE TREE TRUNKS" REGARDS=

=JERRY BYWATERS DALLAS MUSEUM OF FINE ARTS=

#155 Less 10% 3500

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 14, 1953

Mrs. Ann M. Hewitt
35 Park Avenue
New York 16, N. Y.

Dear Mrs. Hewitt:

Forgive me for not having answered your letter earlier. I thought it wise to be more informed before writing.

While there are many summer schools throughout the country, I have no direct contact or close knowledge with any of them except the Skowhegan School of Painting. I know instructors there who provide a variety of approaches, giving the student an excellent opportunity to select the one most closely allied with his approach. I have also met a number of the students who spent their summers at the school during the past three years, and without exception, the reports are most enthusiastic. I would suggest that you write directly to

Miss Jessica D. Boyden
Skowhegan School of Painting & Sculpture
2 West 15 Street
New York, N. Y.

Sincerely yours

EGH1m

Miss Edith G. Halpert March 26, 1953

fact that the magazine now appears a full month before the first of the month and at the same time every month.

With many thanks for your cooperation, I am

Sincerely yours,

Alfred M. Frankfurter
Editor and Publisher

P. S.: Thank you for your kind words on the subject of the amateur editorial. As you will note from the April issue, almost exclusively those who had cruel words to say were my correspondents on the subject.

March 19th, 1953.

Professor Constantin A. Pertzoff,
Bedford Road,
Lincoln, Mass.

Dear Professor Pertzoff:

We are planning a one man exhibition of recent paintings by David Aronson. This exibition is being arranged through the courtesy of the Boris Mirski Gallery in Boston. For this occasion we are exceedingly anxious to borrow your painting, "The Crowning with Thorns". We feel that this is one of Aronson's most significant canvases, and the exhibition would be sadly lacking without it.

If you are agreeable to making this loan, we would, of course, pay all costs of transportation and would insure the painting at whatever valuation you stipulate while it is under our control. The Boris Mirski Gallery will arrange for the transportation, and if you are so generous as to lend the painting we would appreciate it if you would communicate with Mr. Mirski as soon as possible to arrange with him for the collection of the painting. The dates of the exhibition are from April 20th through May 9th, but for the sake of the magazine critics we would like the painting in New York some time during the first week of April. We will return it to you immediately after the close of the exhibition.

As time is growing short, may we look forward to an early reply?

Sincerely yours,

CA:l

cc to Boris Mirski

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED

BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

March 27, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Charles:

Mrs. Portzoff telephoned me and said that she would be delighted to loan her Aronson. The Brewster picture, of course, is available. I have already prepared all of David's pictures here in the gallery and you will receive them next week as you requested. I tried very hard to get a truck to bring the pictures to you personally, but the size of the two large paintings made it impossible.

Please be assured that everything you desire will be done here in Boston. As soon as the ones being finished are ready they will be delivered to you.

I enjoyed your visit here very much - they happen too infrequently.

Faithfully,

B

April 9th, 1953

Miss Felicia Geffen, Assistant Secretary,
National Institute of Arts and Letters,
633 West 155th Street, New York, 32, N.Y.

Dear Miss Geffen:

The following are the paintings by Jacob Lawrence that various owners are kindly lending for your forthcoming exhibition:

	Lent by
"Depression"	Mr. David Solinger, 55 East 70th St., New York, N.Y.,
"The Watch Maker"	Mr. Joseph H. Hirshhorn,
"Shoe Shine Boys"	Mrs. Joseph Bissett,
"Night after Night"	Mr. Charles Alan,
"Fantasy"	Mrs. Edith G. Halpert,
"Halloween Party"	Mrs. Edith G. Halpert.

With the exception of Mr. Solinger's painting, the other pictures have been assembled at this gallery at the above address, and are ready for collection on April 15th. Mr. Solinger's painting should be picked up at his home.

Enclosed you will find a consignment form. When the paintings are safely received at the Institute, would you sign the blue copy and return it to us as we are responsible to the owners for these paintings.

Sincerely yours,

CA:l

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

March 18, 1953

Dear Edith:

Have you had any further word from Mr. Joseph Hirshhorn confirming his plans to give the Museum $1,200 toward the purchase price of $2,400 for the Niles Spencer painting In Fairmont?

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

DCM:ct

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IN REPLY REFER TO

No. 4583 KWP

April 7th, 1953

The Downtown Gallery
32 East 51st Street
New York City

Attention: Mrs. Halpert

Re: Stuart Davis Painting
"New York - Paris"
Damaged during exhibition under auspices
of American Federation of Arts

Gentlemen:

This will serve to confirm our agreement to restoration of the above painting by Mr. David Rosen with the understanding that this does not involve relining.

When you have an exact price from Mr. Rosen, we would appreciate your advices.

Very truly yours,

ALBERT R. LEE & CO., INC.

K. W. Putnam

K. W. PUTNAM

KWP:MKL

cc: Mr. David Rosen
112 East 10th Street
New York, N.Y.

Neiman-Marcus

DALLAS 1, TEXAS

March 25, 1953

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 E. 51st ST.
NEW YORK, N. Y.

MY DEAR EDITH:

I am enclosing herewith an announcement of the First Annual National Print Show to be held at the Dallas Museum of Fine Arts. I think this gives promise of being a very important exhibition, and I hope that your organization will see fit to enter your best artist's work.

Most sincerely yours,

Stanley Marcus

lb

Encl.

April 2, 1955

Mr. B. E. Hallberg
North Western Refrigerator Line Co.,
231 South LaSalle Street
Chicago 4, Illinois

Dear Mr. Hallberg:

The Katzman painting was shipped to you on March 31st, and I am now enclosing the biographical notes on the artist, together with a similar record on Reuben Tam, whose show is a tremendous success. Nine of the fourteen paintings are already sold, including the one that you liked so much, but there are others that you did not see during your visit.

It was so nice seeing you and Mrs. Hallberg. I hope that you will make a habit of dropping in when you are in the neighborhood.

Sincerely yours

EGH:a

DAVID B. BANDLER
125 EAST 23RD STREET
NEW YORK 10
SPRING 7-4650

March 27, 1953

Mr. Charles Allan
32 East 51st Street
New York, New York

Dear Mr. Allan:

I have listed Amino's "Brown Study" at $350 for insurance purposes, as this is in line with the value of the air conditioning unit I exchanged with you for the sculpture.

Would you be good enough, therefore, to write me on your business letter-head that it is worth this amount so I may satisfy the insurance carrier.

Thanking you in advance for your assistance, I am,

Sincerely,

David B. Bandler

DBB/wb

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

March 24, 1953

Miss Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York

Dear Miss Halpert:

Kuniyoshi's drawing "Quiet Pool" has been recommended to the Nebraska Art Association for addition to its collection. Would you please advise us by return mail the allowable discount.

Sincerely,

Norman A. Geske
Assistant Director

150

nag/bcs

April 1st, 1953.

Mr. Joseph Hirshhorn,
50 Broad Street,
New York, New York.

Dear Joe:

You are always so generous that I had to ask more favors of you; but, I must tell you, confidentially, that Jacob Lawrence has been awarded a $1000.00 grant by the National Institute of Arts and Letters. For this occasion the Institute wishes to hold an exhibition of paintings by this year's award winners. Jake and the gallery would like to include your painting "The Watch Maker". We are trying to make a cross-section of this artist's work, and we all feel that your picture is one of his outstanding examples.

Unfortunately, they will need the paintings for quite a long period of time - April 15th through June 30th. They will, of course, transport the painting and insure it. If you are agreeable to the loan, will you please tell me the insurance value you would like to place upon the painting. As time is growing short, could you let me know as soon as possible.

Sincerely yours,

CA:l

March 18, 1953

Mr. Alfred H. Barr, Jr.,
Director of Museum Collection
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Alfred:

No doubt Dorothy Miller advised you of Joseph Hirshhorn's offer to contribute half the cost of the Niles Spencer painting, or $1200. Because of his generosity we thought that we should let him in on the wholesale or museum price.

If you have decided to accept this gift, will you be good enough to write to him directly at 50 Broad Street, New York. I think it would be a much more gracious way to handle it than for me to communicate with him about it.

I hope that you can raise the other half very shortly as we are all most eager to have Niles represented with his outstanding example at the Museum of Modern Art.

My best regards.

Sincerely yours

EGH:la

March 18th, 1955.

Mr. L. A. D. Montgomery,
148 W. Rosemar Street,
Philadelphia, 20, Pa.

Dear Mr. Montgomery:

According to your available space, you should be able to hang about 25 to 30 drawings of various sizes by Ben Shahn.

Within the next few days we will assemble these drawings and will send you a list. They will be ready for you by the fourth of April. Most of the drawings will only be matted. It is not absolutely necessary to cover them with glass while they are on exhibition, if there is no possibility of children or vandals defacing them.

Sincerely yours,

GA:l

dmfa
DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

March 24, 1953

Miss Edith Halpert
Downtown Galleries

Dear Edith:

At long last we made the decision and enclose the check for ~~total~~ net cost of the O'Keeffe "Trees with Snow". One thing which delayed this and is still not clear in my mind is Gaglione's insistence that the O'Keeffe titled "In the Patio" was not yet sold in Florida. We all liked this picture very much and wish we might have considered it as a possibility. What can you tell me about the situation? Did Mr. Nat S. ever make the purchase?

I am still dictating letters by phone from the bed, so will cut this short and try to be more interesting at some length in the next letter. We are real proud to have a genuine large-scale, high-priced, high-powered Georgia O'Keeffe!

Now all I have to do is plan some way to get the heavy damn glass off the big picture with the tiny, fragile frame. Will O'Keeffe mind?

Best regards,

Jerry Bywaters -ab

Jerry Bywaters
Director

JB/ab
enc.

(signed in Mr. Bywaters' absence)

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 20, 1953

Dear Mr. Hirshhorn:

Mrs. Halpert of the Downtown Gallery has just told me of your generous offer of $1,200, which will pay for half the cost of the Niles Spencer painting, In Fairmont.

Our Committee on the Museum Collections has already seen the painting, and both they and our staff are most enthusiastic about it and anxious to add it to our collection. We shall go ahead now and try to raise the other half of the purchase price and shall let you know as soon as we are successful.

Meanwhile, many thanks from all of us for your generous help.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Joseph Hirshhorn
50 Broad Street
New York 4, New York

AHB:lh
cc: Mrs. Halpert

Many thanks to you, Edith!
A. H. B. Jr

Please write when time permits. Jean and I will be very happy to hear from you.

Sincerely,

John

March 18, 1963

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

I was very pleased to learn that you too feel as strongly as several of us do, that a group of drawings would be an appropriate, if modest, memorial to Truby. May I have the privilege of participating in this. A small check is enclosed.

In addition -- when you are in New York -- perhaps you would like to select some American prints from my collection which I should be delighted to add.

There is very little one can say in the situation, but I do send you my warmest regards, and want to express my deepest sympathy. If there is anything I can do to be of any small help, please do not hesitate to call on me.

Sincerely yours

EGH:la

March 27, 1953.

Mr. Norman A. Geske,
University of Nebraska Art Galleries,
Morrill Hall,
Lincoln, 8, Nebraska.

Dear Mr. Geske:

Thank you for your letter.

Naturally, we are very pleased that you, too, are enthusiastic about the Kuniyoshi drawing, and we want to cooperate with you in every way to make it possible for the University to acquire it.

Very confidentially, Kuniyoshi is desperately ill, and there is little of his work available other than the group of drawings which you saw - one of which was purchased by the Metropolitan Museum. I cannot ask Kuniyoshi to reduce the price, particularly since he marked all the others $800.00 and $850.00. However, I shall be glad to make a 10% allowance for you on my own. I hope this is satisfactory.

Sincerely yours,

EGH:l

later upon revisiting the shop I tried again, but again met with the same answer.

So the years went by, and only a few years ago I walked back into the same shop, and looked at the same big chicken, and asked the owner the same question. He told me that he'd turned down $750. for the chicken; that he loved it, that he'd had it in his house years before he'd started The Patio Shop, and that now it had become sort of a trademark of the shop. He had it placed in a very conspicious spot!

Now our story comes up to date. A few weeks ago my sister was here from Arizona, staying with me for a week. She told me that one thing she needed for her new house was a stand for some ivy pots. I suggested we try The Patio Shop, so went to North Beverly Drive, only to find the shop had gone. I asked around, and finally found where they'd moved to. Upon finding them the owner informed me that he'd gone out of the retail business entirely and was just doing

April 1 - 53

Dear Mr Allen -

Just returned from Daytona after a happy reunion with the Hopkins and naturally shop talk put me back on the artist list - I am so Katzman minded this I thought by now you would have seen something I'd like - Loved the women and screen thing and was sorry to see some one else had - so quickly. Don't think I answered your considerate letter and thought you'd feel I wasn't still (wanting one) — I do.

Also if available, a [illegible] misery drawing has always

April 6, 1953

Mr. Rockhill Gardiner
Mill Road
Stamford, Connecticut

Dear Mr. Gardiner:

I presented Mrs. Webb with the Shaker Hat form and she was delighted with it, but when I was about to show her the bonnet, I realized that I had made a mistake. A friend of mine, who is a costume designer, happened to be present and agreed that we all made an error in believing that the bonnet was antique. The material and the stitching are of recent vintage. Did you notice it? I bought those things so rapidly that I did not really look. Mrs. Webb did not want it and she immediately responded in the same way.

I am returning the bonnet to you by parcel post, so that you can examine it and let me know what you think.

Do you still have the two beds? If so, could you send me a photograph of one as I think that I can place it. I certainly wish I had room for it, mainly because I thought the beds were really superb, but I know some one who might be tempted.

I am hoping to get out to Newtown soon and shall call for my collection of Shaker purchases for the house.

Sincerely yours

EGH:la

258 Barcelona Road
West Palm Beach
Florida

3-30-53.

Dear Mrs. Halpert:

I enclose check for painting "Ranchos Church #1" by Georgia O'Keefe. Will you please ~~[illegible]~~ change the bill making it to ~~Ro~~ ~~Ed.~~ Norton, 4930 Woodlawn Ave, Chicago and send to me at above address. Please make it in duplicate with one of them receipted.

The painting seemed to me a very good example of O'Keefe's work. The McKims saw it and liked it. I asked Mr. Gaglione to let me see the show before it opened

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6169

GENERAL INSURANCE
LIFE INSURANCE

April 10th, 1953

32 East 51st Street Corporation
32 East 51st Street
New York, N. Y.

Re: Fire Insurance

Gentlemen:

As you may remember, we had appraisals made of the various buildings insured through this office in August of 1948. Recently we had occasion to secure the opinions of three experts concerning current valuations. They were in agreement that, because of the increased costs of labor and materials since then, replacement costs have increased approximately 15% over those of September 1st, 1948.

Hence, we offer for your consideration the suggestion that the fire insurance maintained on premises 32 East 51st Street be increased as follows:

Present Insurance	80% Current Net Value	Amount Needed	3 Year Cost of Add'tl. Amt.
$ 70,000.	$ 80,000.	$ 10,000.	$ 74.80

Please favor us with your instructions in this matter.

Very truly yours,

Theodore D. Taussig

Theodore D. Taussig

TDT:dt

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

April 6th 1953.

Mrs Halpert
The Downtown Gallery
32 East 51st Street
New York 22. N.Y.

Dear Mrs Halpert

After a considerable delay I have had a chance to talk to Mr. Kawlick about your sculpture. He was very much against several pieces I very much wanted but I did not want to antagonize him. To my surprise I discovered that he could not bear iron which ruled out the fish I most wanted and secondly he has a queer allergy against large figures. However here is a preliminary list of those I selected and which he more or less agreed to. I will have to come down and look them over and I am sure I will add to them. For example you sent me a photograph of seven chick wire figures and no prices.

Am principally interested in portrait and landscape painting but at any rate would like to take lessons from a really good teacher.

If you can put the name and address of the artist or School on the paper in the self-addressed envelope and mail to me will greatly appreciate it.

As I not only took lessons from Mr. Halpert at the "Arts and Crafts School" in Detroit but was also a member of the "Arts and Crafts Club" you need not hesitate to recommend me.

Thank you so much for your help.

Sincerely,
Ada M. Hewitt

Mrs. Edith Halpert

April 7-53

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Dear Madam.

We offer a nice Penn. Primitive water color, a Bear tied to tree, man in high hat offering ear of corn to bear, House in back, cat on roof, Blue Sky + Stars and 1/4 Moone, quite a nice item, size 5½ x 7½ in. nice con. in new frame price $60.00

Can be sent for a few days inspection. Nice Old Colors.

Very Truly

C.M. Heffner

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

3 April 1953

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I feel I really owe you a detailed report on some of the matters which cropped up during our luncheon of several months ago.

I am extremely sorry that Colonel Garbisch, who was invited to join the Gallery's newly organized Council, felt that his collecting activities would not permit him to take on any additional responsibilities. At least, that is the excuse he gave. He made several pleasant remarks about the Gallery and I certainly would like to get him more interested. Just recently I have suggested that he might wish to take over almost the entire ground floor of one wing of the Gallery which is at present vacant, but so far I have not heard whether or not this idea might have any value to him.

The Biennial has been acclaimed as the best in years by all the Washington critics, but, as usual, there is a segment of Washington which finds it too strong drink. So far we have made four sales, and at least one serious collector from Chicago has taken notes and will probably make some purchases as a result although quite likely from the artists and not out of the show.

I have usually had some success in getting the prize winners to allow at least part of the prize award to be applied to the purchase of their paintings, but this year only Pittman was willing to do this. The cost of these exhibitions has arisen so drastically that, with the necessity of recovering the $3,000 deficit of the preceding Biennial, it seems at this point hardly probable that we shall have any money left over after all expenses are paid to make any additional purchases. This is very disheartening, but facts are facts. Of all your pictures in the show, the one I would most enjoy having added to the collection is the very fine Kuniyoshi.

March 18th, 1953.

Miss Nell Walls,
Pocket Books, Inc.,
630 Fifth Avenue,
New York, 20, New York.

Dear Miss Walls:

When I gave our permission for the reproduction of the Marin and Shahn paintings in your "Pocket History of American Painting" by James Thomas Flexner, I meant that we were giving you permission to pass on the right to reproduce these paintings to foreign publishers.

Sincerely yours,

CA:l

April 2, 1955

Mr. Reginald Massey
The Reporter
220 East 42 Street
New York, N. Y.

Dear Mr. Massey:

I was out of town for a few days and on my return recall that you had planned to drop in to see me.

Hereafter I expect to be in the gallery daily, but I would suggest that you phone before coming so that I can arrange my time accordingly.

Sincerely yours

EGH:a

105 Smalley Road
Syracuse 10, New York
March 30, 1953

The Downtown Gallery
32 East 51 Street
New York City, N.Y.

Dear Sir:

I want to have a show of my pictures again, sometime next winter.

Perhaps you know my work. The Perls Gallery had several one-man shows which attracted a good deal of attention, and there have been several one-man shows in other cities, and pictures in several Carnegie, Penn. Academy, Whitney Annual, and other large shows, with sales to several museums and many private collections.

However, since coming up here to teach in the Syracuse University School of Art, I've been very isolated. I'd like to invest in a really fine show in a good gallery. If you are interested in seeing my latest work and discussing the matter, please let me hear from you.

Sincerely yours,

Ted. Haucke

FREDERICK HAUCKE

Herbert J. Seligmann 325 East 77th Street New York 21, N. Y.

2 April 1953

Dear Mrs. Halpert:

At your suggestion I hand you herewith for your own perusal the notes I made over a period of years on conversations of the late Alfred Stieglitz and on his encounters, often highly dramatic, with visitors to the Intimate Gallery. Those who came included not merely leading artists, writers, and public figures but innumerable people who never mentioned their names. Some of the most significant conversations took place with "unknowns".

Naturally, the painters and sculptors Stieglitz sponsored and exhibited - Marin, O'Keeffe, Dove, Hartley, Demuth, Lachaise - figure largely on this canvas, as do other visitors like Charles Chaplin, Brancusi, Louis Eilshemius, Duncan Phillips, Frieda Lawrence, Thomas Benton and others.

But it is the animating spirit, which ranged over the entire world scene as Stieglitz felt and expressed it, from Rembrandt to Henri Rousseau, from J.P. Morgan to Hearst, from Duse to Webber and Fields, that constitutes the substance of this record. Among the painters mentioned as such various figures as Thomas Eakins, Sargent, Cézanne, Picasso, Matisse, Dérain, Dasburg, and Marcel Duchamp.

As I told you, I felt that what was happening was so vital that some record must be made of it. For the most part I was the only "third person" present. I made rapid notes immediately after the event. These I showed to Stieglitz to make sure the record was accurate. In rare instances he suggested a slight change of wording or inserted a date.

Donald Gallup, curator of the American collection in the Yale University Library, who read the MSS, found it "completely absorbing". I have had similar comments from others. I know this book is unique. I know also that it contains material indispensable to any student of the arts in America and the world they then reflected. It's not a quick lunch for devotees of art patter.

Sincerely,

Herbert J. Seligmann

Mrs. Edith Halpert
32 East 51st Street
New York City

April 8th, 1953.

Mr. Henry Steeger, President,
Popular Publications, Inc.,
205 East 42nd Street,
New York, New York.

Dear Mr. Steeger:

Perhaps I should explain my persistence in communicating with you so frequently. As an agent for living American artists, I have reason to dread the idea of pictures sold at auction. Invariably, they bring prices far below the market value, and consequently affect future sales at the regular prices. Thus, I am eager to take over the group of pictures which were purchased from us originally, and to settle the matter I am accepting the figure you stipulated in your previous correspondence, as follows:

David Fredenthal	"Big Brother"	$600.00
George L.K. Morris	"Monte Carlo"	740.00
Jacob Lawrence	"Builders"	500.00
Charles Sheeler	"Wind, Sea & Sail"	2500.00
Wm. Zorach	"Awakening"	350.00
Yasuo Kuniyoshi	"Things on Iron Chair"	1500.00
"	"Abandoned Treasures"	2500.00
Julian Levi	"Submarine Patrol"	650.00
	Total - - -	$9140.00

A check for $4570.00, representing the 50% figure you requested, is enclosed.

Would you be good enough to send me the bill of sale, and advise me when the paintings and sculpture may be picked up?

Sincerely yours,

EGH:l

Re Jewish Community

11 April 1953

Miss Nelly Bliss
Goldsmith-Bliss-Greene, Inc.
10403 Euclid Avenue
Cleveland 6, Ohio

Dear Miss Bliss:

I quote from a letter of July 28, 1952, signed by Mrs. Helen S. Stein of the Jewish Community Centers of Cleveland, addressed to me at this gallery, concerning arrangements for their Siporin exhibition:

"We will be very happy to pay all costs of packing, shipping, and wall-to-wall insurance."

The phrase "Wall-to-Wall Insurance" is a customary one, meaning that the paintings will be covered by insurance from the instant they leave this gallery until they are returned and accepted in the same condition.

The painting by Mitchell Siporin, LIME KILN, left this gallery in good condition. As I wrote previously, it is no concern of ours how or when or where the damage to this painting occurred. The Jewish Community Centers of Cleveland agreed to insure the painting "wall-to-wall" and the damage took place while the painting was in their control and should have been insured by them. Had the painting been in imperfect condition when collected by W. S. Budworth & Sons, it would have been noted by them who are most reliable and experienced packers.

As I wrote previously, we believe that the sum of $300.00 to cover the restoration and depreciation of value of this painting, is quite equitable.

Sincerely yours,

Copy to Mr. Moe Laufer

April 10th, 1953.

Mr. James D. Green, Second Vice President,
The Northern Trust Company,
50 South La Salle Street,
Chicago, 90, Illinois.

Dear Mr. Green:

You are quite right. I am embarrassed to admit that the matter of the Spencer frame slipped my mind. Enclosed please find our check with my apologies.

Sincerely yours,

CA:l

CEdar 1-4332
1-4333

Nights and Sundays YE. 1-8364
SW. 1-8929

GBG

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DARWIN H. GOLDSMITH, Pres.
MARTIN S. GREENE, Treas.
MOLLY BLISS, V. Pres. & Sec'y.

April 9, 1953

The Downtown Gallery
32 East 51st Street,
New York, 22, N.Y.

Attn. Charles Alan

Gentlemen:

The writer has just returned to the city and finds your letter of March 16th, relative to painting "Landscape with Lime Kiln" by Mitchell Siporin.

We contacted the JewishCommunity Center office again and they re-confirm that the picture had been damaged when opened by them. There is no way of telling when this damage occurred.

Our Company has authorized the payment of $100.00, as a nuisance settlement, and we fell they are being more than fair.

We would like to close this file, and will have the proper papers completed upon word from you.

Respectfully yours,
Molly Bliss
Molly Bliss

MB/s

STATE UNIVERSITY TEACHERS COLLEGE
POTSDAM, NEW YORK

April 3, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

From the group of paintings gone over with Mr. Marin we have selected the following list for our May exhibit:

GALLERY NBR.	ARTIST	TITLE	MEDIUM
178	Fredenthal	Bay	W.C.
179	"	Sun and Tide	"
68	Levi	Channels	Casein
68(?)	"	Factory by the Sea	Oil or Cas.
50	Crawford	Aircraft Plant #9	Oil
65	Guglielmi	Memo from Baton Rouge	Oil
207	Lawrence	Slums	Gouache
32	Meigs	Yellow Wine Vessel	Oil
77	"	Long Dark Coast	Oil
17	Knipschild	Insurgents	Oil
34	"	Loft	Oil
G3	Katzman	Horse Butcher	oil
28	Preusser	Angulations	Oil
177	Zerbe	Moonfish	Pol. Plastic
96	"	Presidential Palace	Gouache
25	Millman	Iron Blossoms	Oil
40	"	Rings on My Fingers	Oil or Gou.
70	Lewandowski	Shipyard	Drawing
-	Zorach	Across the Bay	W. C.
4	Thrall	The Market	Oil
-	"	Fragments	W. C.
-	Shahn	Patterson #1	Silk Screen

We would like to leave the matter of substitutions to your judgment in the event that any need to be made.

Prices quoted were approximate rather than final and we should therefore receive a complete price list when the paintings are picked up. In the event that any paintings other than the one selected by the college should be sold we will not expect any commission.

A member of our Art Department will make the pickup on Saturday, May 9.

I would like to thank you and Mr. Marin for the extremely pleasant morning spent in your gallery last month, and for the in-



10 April 1953

Dear B:

Good. Good. Thank you for your letter. And I am glad that we can look forward to some pieces. But, PLEASE, Bill, I have to send the catalogue to the printer early next week --- so here is a stamped and addressed envelope, in which you may put a little slip of paper on which you have noted two inimitable King titles and the medium of the pieces.

No jurisdictional dispute with the drawing show. We would like a usual commission on anything sold and figure on letting McNab take 10% of any sales he makes. Tell him that I wrote you this and tell him I send regards and has he heard that my sister is not getting married!

Oh, it is raining here too. Every day. Very corrosive to one's good temper.

Best to you,

April 4, 1953

Mr. John Maxon, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Maxon:

Almost a year has passed since the decease of Niles Spencer, who, as you know, has had the position of one of our most important artist.

With the continued interest in his work it seems logical to have a large memorial exhibition showing the tremendous contribution made by a Rhode Island boy. It also seems logical that such an exhibition be held at the Rhode Island School of Design which acquired one of his paintings a good many years ago.

I hope you will not consider this presumptuous on my part, but I know how deeply Spencer felt about your Museum and School where he got his early training.

I know a number of other institutions will be delighted to show this exhibition if it emanates in Providence.

May I have your reaction to the suggestion.

Sincerely yours

EGH:a

April 4, 1957

Mr. Carroll [illegible] Hogan
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Carroll:

It was good to hear from you.

I am delighted that you are enjoying life in Dallas. If the people I have met are samples, they certainly are a fine group.

Your idea of a print show is an excellent one, particularly at this time with the revival of interest in graphics among the top American painters. We shall send you ten prints which will make Dallas sit up, and should certainly help the exhibition as a whole. We find that the new prints we have serve as a great stimulus and create a buying interest which carries through to bigger and more expensive works of art subsequently.

When you do make a trip to New York, let me know in advance so that I can plan a little party with some of our artists present.

My best regards.

Sincerely yours

EGH:a

RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

RISD

Museum of Art

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We would indeed be interested in a Spencer exhibition. However, in order to fit it into our calendar for next year, I would have to know what precisely is involved, both as to the number of pictures, cost, and other pertinent details.

I shall be in New York Monday, and shall try to see you, but if I don't manage, perhaps you could outline your feelings.

I quite agree with you that Niles Spencer's importance historically and distinguished as an artist.

Faithfully yours,

John Maxon
John Maxon
DIRECTOR

JM/bmd

8 April 1953

ART NEWS
FOUNDED 1902
654 MADISON AVENUE, NEW YORK 21, N. Y.
Telephone: TEmpleton 8-5730
Cable Address: Gagol, New York

April 3, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I regret to announce the death of Robert S. Frankel, advertising manager of ART NEWS, on March 28 after more than a quarter-century of devoted service to this publication.

Until his successor is chosen, I have assigned Mr. Frankel's duties temporarily to Bob Baker, our Associate Publisher, and William Kirkaldy, New York advertising representative.

If you will bring any appropriate problems to their attention, particularly those concerned with our May issue now about to close, I assure you they will be promptly and courteously handled.

Sincerely yours,

Alfred Frankfurter

Alfred M. Frankfurter
Editor and Publisher

April 3, 1953

Mr. Samuel P. Ziegler
Head of Art Department
Texas Christian University
Fort Worth, Texas

Dear Mr. Ziegler:

I am enclosing the final list of paintings selected for your exhibition, which will be a very careful cross-section of the various directions among the progressive American artists.

Biographies of the artists will be sent to you, and within the next few days I shall send you three or four glossy prints for your publicity.

Will you please inform us as to the approximate date of the pick up so that we may have the paintings ready for the shipper. Meanwhile, you can arrange for insurance at your end based on seventy-five percent of the selling prices on our list.

Sincerely yours

EGHla

March 31, 1953

Mr. Erle Yahn, Art Director
Medical Press, Inc.,
11 East 26 Street
New York 10, N. Y.

Dear Mr. Yahn:

The current valuation of the painting by Leo Lionni entitled "Anesthesia" and measuring 20" x 60" is $2000.

Sincerely yours

EGHla

March 31, 1958

POL

Mr. Erle Yahn, Art Director
Medical Press, Inc.,
11 East 26 Street
New York 10, N. Y.

Dear Mr. Yahn:

At your request I am enclosing the appraisal officially worded. As a coincident, Leo was in this afternoon and showed me some of his new paintings. I think they are extremely interesting.

It occurred to me that you might at some time have occasion to use some other artists in your publication. Do drop in at your convenience. I should be very glad to acquaint you with some of the work in our group.

Sincerely yours

EGHla

March 18, 1953

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

I do not want you to get the impression that I am very blase about money. As a matter of fact I am a very avid character.

I am enclosing a bill for the round trip with a few incidentals such as taxis. No doubt the hotel informed you that I paid a bill, minus the two days which you had arranged for.

I have been very much impressed with the clippings regarding the show. As a matter of fact I was astonished at all the lineage and congratulate you on doing a fabulous publicity job. What was the general reaction to the selections and to the prizes? I am not referring to the artist's reaction who were omitted from the show, but to that of collectors and the general public.

When are you coming to town? It will be so nice to see you again. My best regards to your wife.

Sincerely yours

EGH:la

March 18, 1953

Mr. Thomas A. Gaglione,
The Mayo Hill Galleries, Inc.,
1200 East Atlantic Avenue
Delray Beach, Florida

Dear Tommy:

While I am struggling in wet, nasty New York, I see visions of you wearing a thermometer registering ninety and dipping in the ocean with nothing to worry about, with an O'Keeffe exhibition.

Of course I am dying to know about the opening. How you survived, and incidentally, how the show looks as a unit. In your letter you left me quite breathless as you were about to open the crates, and I never did get to know how you responded to the hand painted pictures. Please skip a dip and write me a long letter with all the details and all the quotes. I am sure some of them must have been lulus.

O'Keeffe stopped in the other day enroute to Europe -- incidentally her first trip abroad -- and showed some real interest in the exhibition, particularly since her sister was planning to see it and to report it.

Did you raise a great deal of money for the Red Cross and for the Community Chest? Delray certainly should have a big one of the latter.

How are you bearing up, and how is Nat? Why dont you two guys try to cheer up this lonely gal. Write soon.

Lots of Love

April 4, 1953

Mr. Richard F. Howard, Director
Birmingham Museum of Art
711 Nineteenth Street North
Birmingham 3, Alabama

Dear Mr. Howard:

I am enclosing a list of the pictures you selected for your contemporary American exhibition.

The painting by Katzman entitled "London" was purchased by Mr. Marvin Small of 544 East 86 Street, New York. I am sure he will be glad to lend it if you write to him directly. Otherwise, we can mae a substitution, of a smaller painting, probably a still life. You will note that the Preusser has also been substituted. "Elan Vital" will not be back in time from the Corcoran exhibition, and I have selected a similer example of a later date which I think you will like as much or more.

Sincerely yours

EGH:a

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR MRS. HALPERT:

GREETINGS AND SALUTATIONS. I'M IN THE MIDST OF MAKING UP LITTLE SIGNS FOR THE FOLK ART FROM YOUR DESCRIPTIONS, AND I JUST NOTICED SOMETHING I WANTED TO CALL TO YOUR ATTENTION. ON TRADESIGN FT-100 (THIS IS THE RATHER LATE GLASS PAINTED ONE) THE WORDS RUTLAND, VERMONT (OR RATHER RUTLAND VT) APPEAR. THIS MAKES IT MORE LOCAL AND CONSEQUENTLY MORE INTERESTING TO US HERE, I SHOULD THINK.

ARE YOU COMING TO VT. THIS SUMMER? IT WOULD BE NICE TO SEE YOU.

SINCERELY,

MARCH 20, 1953

LILIAN CARLISLE
(MRS. E.G.)

22 Mar. 1953
57 West 8th St.
New York - 11 - N.Y.

Mrs Edith G. Halpert
32 East 51 Street
New York

Dear Mrs. Halpert -

I recall at this time that I have not sent you a bill for my last work for you:

Technical Data furnished 7 Feb. 1953 — $10.00

I am endeavoring to get the dates for manufactured screws, bolts and nuts as distinguished from the hand wrought; also the date of acetylene welding as distinguished from anvil welding which existed even in savage ages. Riveting has also existed in all times.

In that my regular employment is directly subject to the ~~[illegible]~~ exacting contracts of the U.S. Air Force, even tho I am privately employed, I am not in a position to do any other work except on Week ends.

Perhaps - if you can wait - I can arrange to go over the items in the warehouse during part of my vacation time which is usually set for me around the first two weeks in July.

In such an event I should ~~[illegible]~~ want to be paid at the same rate I receive in my regular employment.

Yours Truly Peter Larsen

Mr. L. Quital
1719 Sherman St.
Alameda
Calif.

March 29, 1953

Dear Charles:

Thank you for your letter. "Christ Healing the Sick" was painted in 1947.

Boris was just here measuring pictures ~~from~~ for frames. All the pictures, save the 5 smaller ones I have yet to complete, will leave Boston via Boston Truck Thursday April 2. In other words this Friday you should have the pictures you saw at Boris' plus the "Crowning with Thorns", "Christ in the House of Simon", the "Marriage at Cana", "Angels and Pictures", and "Christ, Soldier, and Angels." The latter two will be photographed Wednesday and you should have the prints Saturday.

Things go along satisfactorily at this end. It is necessary to put in long hours, however. I hope all is well with you — look forward to seeing you in a few weeks.

Very sincerely,
David

29.III.54

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of March 6th.

I assume that you have not had any further development - which you had hoped would come in mid-March - and that you will let me know as soon as we can finalize the agreement whereby you handle the sale of the John Marin portfolios.

Sincerely yours,

Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que.

April 9, 1953

Dear Chas,

Yes, I am still here. Five-day beard, soiled ducks, old tennis shoes, pith helmet and gin bottle, not to mention the rain and those damn drums. Things seem to be straightening out, though.

Listen, I've been offered a fine studio out in the woods, and have just taken it, so I PROMISE you two pieces (big, good) for the show. Made about 70 lbs of drawings, but not one lick of sculpture since I came. God bless you for your interest; I feel the sap rising, as it were.

Mostly because of my rapacious lawyer, I've a job teaching Drawing and Painting 3(!)01 at the Univ. of M, two evenings. Also Mrs Halpert's friend McNab has said he'd give me a drawing show the end of this month if it would not involve a jurisdictional dispute.

Thank you for the check. I hope all is well with you there, and regards to all.

B.

Oh yes, I have reduced about 100 lbs of coral rock to beach sand. It is NO damn good for anything, I find.

March 23rd, 1953.

Mr. Robert Miller,
The Arlington,
Pittsburgh, 32, Pa.

Dear Mr. Miller:

I am so sorry I did not have an opportunity to talk with you when you were here, particularly after the most enthusiastic reports from Charles Sheeler.

Since you gave evidence of your interest in Sheeler's work, I should like to call your attention to his latest painting, entitled "Ore into Iron" - obviously relating to the subject of steel. A photograph is being sent to you under separate cover.

As a minute stockholder of U. S. Steel I have just received the annual report for 1952, on the cover of which there is an illustration. I immediately thought of Sheeler's painting as a future possibility.

I do not know whether this is in your province. If not, would you be good enough to refer the matter to the person in charge, or advise me so that I can do so. I feel it would be of great benefit to your company, to the leading stockholders and to the promotion of the fine arts in America - - - and to Charles Sheeler.

Sincerely yours,

EGH:l

March 26th, 1953.

Mrs. Edward Heller,
3705 June Bridge Road,
Chevy Chase, Maryland.

Dear Mrs. Heller:

In reply to your letter I can furnish the following information:

The Indian hunter reproduced in House and Garden is an original weathervane of the 19th century. Found in Pennsylvania many years ago, it measures 39-1/4" in heighth and is 21-1/2" across.

The figure was sawed by hand in silhouette form from cherry about 5/8 of an inch thick, and has the original polychrome on both sides - which vary as they do when made individually. Parts of the feet are missing, and the object originally held in the upraised hand (probably a tomahawk) is missing.

The price is $325.00. If you are interested, please let me know immediately as we have received numbrous inquiries which I have not had an opportunity to answer.

Sincerely yours,

EGH:1

March 18, 1963

Parke-Bernet Galleries
980 Madison Avenue
New York 21, N. Y.

Attention Mr. Bade

Dear Sir:

One of our clients who has established a small Foundation for the benefit of living American artists, has decided to sell his collection of American and European prints for the purpose of raising some money for the Foundation. William Lieberman of the Museum of Modern Art suggested I communicate with you about this matter, and I am therefore enclosing a tentative list for your consideration. Mr. Lieberman is preparing a complete detailed catalogue with the correct titles, number, media etc., but the attached list will give you a fairly outline. He has also found a number of cuts, as well as many photographs. The catalogue information will be supplied in complete form, so that no work will be involved for the Parke-Bernet Galleries. The publicity in connection with this gift should be rather good and should attrack a great many buyers in addition to the regular print collectors.

When you have an opportunity to study this list, will you be good enough to communicate with me regarding the details. Perhaps we can meet to discuss the matter fully. I look forward to word from you in the very near future.

Sincerely yours

EGH:la

1333 Locust Street
Anderson, Indiana
April 9, 1953

The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Sirs:

Enclosed you will find photographs of three oil paintings that I am sending for your consideration of exibiting at your gallery. The photos will give you some idea of how these three oils look.

These paintings are of two types, semi-abstract and curved surrealism. On the back of each photo you will find the name of the painting and the date of its completion.

If you are intrested in seeing the paintings I will ship them to you at once.

Thanking you for your kind attention to the above matter, I am

Yours truly,
W.B. Harper

Mr. David Solinger March 13th, 1953.

be requested to send clippings of articles which they wish to have considered for this award. Actually, the number will not be formidable - certainly not in the magazine field published from six to twenty times a year.

If you can plan a meeting of the Foundation on Thursday, April 9th, I think that we can all arrange to meet at 5 or 5.30.

And so, I hope you have a wonderful holiday trip.

Sincerely yours,

EGH:l

FOUNDED 1909
afa

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. SAcramento 2-2452

April 10, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Just a note to let you know that the Executive Committee is in hearty approval of your project for a photographic pool and a ~~renting~~ lending pool of paintings of contemporary American art.

The ideas were outlined at our meeting on Tuesday and as soon as the minutes of the meeting are ready I will send you a copy.

Naturally this is one program which would depend entirely upon the proper financial backing.

As soon as I have your comments on the questionnaire we can get that one into the works.

Meanwhile I have submitted a list of regional advisors on the awards for writing on contemporary art to Lloyd before we actually get their nominations for the best newspaper critics.

With best personal regards.

Sincerely,

Burton

Burton Cumming
Director

w

25 March 1953

Mrs. R. R. Bousman, Secretary
Fort Worth Art Association
Ninth and Throckmorton
Fort Worth, Texas

Dear Mrs. Bousman:

I am surprised that I have had no reply concerning the print by Ben Shahn, PHOENIX, which arrived here in a damaged condition. If your insurance people do not make some step toward adjusting this claim we will be forced to bill you for the print. We are responsible to the artist for it.

Sincerely yours,

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

March 25, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was sorry that Mr. Bradley and I did not get back Saturday afternoon, but the matinee lasted too long.

He and I both liked the picture of the barn and I cannot for the life of me remember the name of the girl who did it, but I am sure you will know it, -- it is the large one downstairs. But I know he will not pay the asking price for it.

Would you ask her if she would accept a thousand dollars for the painting and, if so, please send it to us.

If not, we will come in again when we are in New York and look at your pictures.

Very truly yours,

(Mrs. Harry Lynde Bradley)

MBB:IB

NEBRASKA ART ASSOCIATION LINCOLN, NEBRASKA
MORRILL HALL 209—UNIVERSITY OF NEBRASKA

April 6,1953

The Down Town Gallery,
32 East 51st Street,
New York,N.Y.

Dear Mrs.Halpert,

Enclosed find a check for $30.00 to pay for "Bass Rocks" by Stuart Davis. The check came from Mr.Fred N.Wells but I believe that he is buying it for an art student who felt that he would go without meals rather than live without this picture.

We still love our Marin and have never regreted buying it for one minute. Some day we hope to get back to see you again. We have never been in New York since except for one fearfully hot day last July when we were on our way to our son's wedding. The most beautiful picture in the world would not HAVE TEMPTED US OUT ON THE STREET then(forgive my erotic typing. My husband gave me an electric typewriter and I still find it doing tricks that I do not expect.)

Sincerely yours,
Catharine D. Angle
Mrs.Everett E.Angle,Treasurer,
2760 Rathbone Road,
Lincoln 2,Nebr.

will bill

March 18th, 1953.

Mr. Jaime Odom,
Austin, Texas.

Dear Mr. Odom:

As you probably know, Mrs. Berkowitz selected a number of paintings for your forthcoming exhibition, and I am now enclosing the consignment list together with the receipt; When the paintings reach you, will you be good enough to sign the blue form "receipt" and return it to us.

Under separate cover, we are sending you biographical notes of the artists included, and photographs will be on their way within a day or two.

As you will see when the list reaches you, Mrs. Berkowitz really went to town in her selection. Her personal charm and what she told us about the exhibition encouraged us to send some of our outstanding examples at a time when we have our largest buying audience in New York.

I hope the exhibition is a great success.

Sincerely yours,

EGH:l

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS

March 23, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing our receipts for the paintings which you have so very generously loaned to the exhibition TWELVE AMERICAN PAINTERS AND SCULPTORS, as well as the receipt for the painting loaned by Mr. John Marin, Jr.

The exhibition will be shown at the Musée National d'Art Moderne in Paris between April 24 and June 7 this year and will afterward tour other major cities in Europe. If you plan to be in Paris on the opening day, please advise me in order that we can make arrangements for your attendance at the opening. I shall also advise you of the other opening dates as they are determined. Each of the exhibiting institutions has been asked to furnish us with a sufficient number of catalogues to allow presentation copies to lenders. If this request is fulfilled we shall forward these to you upon receipt.

Since this department is responsible for the execution of the International Program will you kindly address future requests regarding your loan directly to me.

Again let me thank you for your generosity.

Sincerely,

Porter A. McCray

Porter A. McCray
Director, Department of
Circulating Exhibitions

PAM:jr - encl.

March 20th, 1955.

Mr. Lawrence Fleischman,
19480 Burlington Drive,
Detroit, Michigan.

Dear Larry:

Thank you for your check. Being a greedy female, I like to see your account gradually reduced so that I can start tempting you again.

Mr. Woolfenden was here; and, since I did not have an important painting by Sheeler which I could recommend, I pulled out the one which I mentioned to you previously. This is the original for the famous "Classic Landscape" in the Ford Collection. As a matter of fact, this painting which I am now sending you was the property of Henry Ford II who turned it in for sale because he has the large painting. We told him we would pay him $350.00 - the original cost in 1932 - and I am sending it to you "On Approval" at $400.00 to take care of the packaging and a 60 watt bulb.

Mr. Woolfenden also selected a Feininger from the group I just purchased from two dealers after an exhausting examination of their entire respective stock.

As we discussed during my visit, it would be a mistake to overindulge beyond your immediate limits. The sense of responsibility might take away some of the great pleasure of collecting. However, you may rest assured that I shall keep you informed of any masterpiece that might come through from time to time. Within a reasonable period I am sure that you will realize the importance of creating a personal pattern of collecting - apart from the idea of having a complete cross-section. I have such a strong antagonism to the character of French collections which are completely repetitions that I always urge in my motherly way (which sometimes annoys people) an emphasis on personal taste. I have never been able to understand how forty collectors throughout the country with entirely different backgrounds, different personalities, different interests and different cultural levels can have such completely consistent taste. When you study the various collections that are publicly known you find the identical names of artists in each of the collections.

Thus I hope that our Americans who have enough judgment to see the quality in American art will be more individual, and I have voted you the ideal collector of the future.

Historical Items for Collectors and Museums

American Antiques — Prints & Paintings

Avis & Rockwell Gardiner
Mill Road, Stamford, Connecticut
Stamford 2-1129

4/8/51

Dear Mrs. Halpert —

Enclosed is Polaroid shot of the Shaker beds which we hope you can move for us as they present a storage problem. Price $100 each try in. The upholstered cushions were extra & perhaps available if wanted. Alex Macdonald* owns them. As to the bonnet — it was bought in the home of a Shaker & every thing was kept in that perfect, unused state. As sewing machines have been used since 1850 there is a great likelihood that Shakers used machines. We feel the bonnet was made 75 years ago & never used.

However we will credit your account $20. All your things

* Plaza 5-4133

March 18, 1963

Miss Eleanor M. Garvey, Curator
Paintings and Sculpture
The Newark Museum
Newark 1, New Jersey

Dear Miss Garvey:

Forgive me for not having answered sooner. I have been trying to locate some one who could do the work referred to in your letter.

I can now suggest that you communicate with

Mr. Robert Berks
82 West 3 Street
New York, N.Y.

I am sure that this man will do a very good regilting job.

Sincerely yours

EGHla

May 26th

-2-

LAWRENCE A. FLEISCHMAN
19460 BURLINGTON DRIVE
DETROIT 3, MICHIGAN

Indian Dome.

Hoping that this letter found you well.

Yours truly,

Lawrence A Fleischman

25 March 1955

Mr. Boris Mirski
166 Newbury Street
Boston 16
Massachusetts

Dear Boris:

Ha!!! Don't Bostonians (proper or improper) ever answer letters? I wrote both Brewster and Portnoff about the Aronson loans - and not a word in reply! What goes on? I have to get the catalogue to the printer. Please let me have a word.

I liked the paintings and am looking foward to the show. Do not, dear Boris, fail us in getting the paintings to us next week. For any space in the magazines, we must have them here.

Thanks for the lunch and the nice time in Boston.

Sincerely yours,

BIRMINGHAM MUSEUM OF ART
711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

CHARLES W. IRELAND, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

April 2, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mr. Alan:

Thank you very much for your letter of March 31st. We would be happy to have the "SUBAQUEOUS IMPRESSION" by Robert Preusser, and will write to Mr. Small as you suggest.

Sincerely yours,

Richard F. Howard

Richard F. Howard, Director

rfh:mea

April 10th, 195[illegible].

Mrs. Everett E. Angle, Treasurer,
Nebraska Art Association,
Lincoln, Nebraska.

Dear Mrs. Angle:

Thank you so much for the check. A receipted bill was sent to the Art Association.

Nothing gives us greater pleasure than to learn that a picture we have placed is functioning as it should. It was so good to hear that you are enjoying the Marin which you bought.

Do come in when you are next in town. It will be a great pleasure to see you again.

Sincerely yours,

EGH:l

charles z.
offin
advertising

251 west 57th street . . . . . . new york city . . . . . . plaza 7-6480

April 8, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Enclosed please find our check in the sum of $151.98 covering a rebate on the advertising lineage used by your gallery in the N. Y. Times for the 12-month period from February 24, 1952, to February 23, 1953.

This rebate represents the difference between the single insertion rates paid during this period and the earned rate based on the actual lineage used.

Sincerely yours,

czo/mr
enc.

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 3, 1953

Dear Mr. Alan:

I am writing to inquire into the status of IMPROVISATION IN A GREEK KEY. Has it been repaired as yet, and how badly off is it? Is there any chance that it can be shown at the Phillips Gallery which is the final showing on the circuit and takes place during May?

It may be that Mr. Wight has taken this up with you, but I am anxious to let the Phillips know whether to expect it or not, as well as the insurance company to whom we have reported the damage, and also Railway Express who will ultimately pay the claim.

I leave for Europe on April 9th so will you write Miss Huntoon if you can't get word to me.

With all good wishes and thanks,

Sincerely,

Natalie Marston

Natalie Marston

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York City

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

(2)

Here is the sculpture list

# 1123	Running Horse	240.00
# 71	The Thoroughbred	110.00
# 1194	White Poodle	120.00
# 1133	Rooster	400.00
# 648	Eagle	140.00

I also told Mr. Kasdin I had to have the Schimmel Eagle # 1236 475.00. He said he knew of a larger and is having it sent. I very much doubt that it will be as good as yours but I was glad enough to have him show that much interest but just the same I coiled like a string tied around your Schimmel Eagle pro tem.

As soon as I can I will come down to New York and probably add several more pieces.

With many thanks for your help and forbearance

Yours very truly

Henry P. Rossiter

STATE UNIVERSITY TEACHERS COLLEGE
POTSDAM, NEW YORK

formation concerning the Hassam Fund. However, I was unable to find the address or telephone number of the academy you mentioned. May I impose on you further for these?

Sincerely,

Marvin P. Garner

Marvin P. Garner
Chairman, Art Department

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 23, 1953

Dear Charles Allen:

I am glad to know that Levine's IMPROVISATION IN A GREEK KEY is back from the West. I have turned over your letter to Miss Marston who has put it immediately put it in the hands of our insurance agents, as I am informed we must do. And we are asking them to get in touch with you at the earliest possible moment.

I have no doubt that this is a routine matter and there will be no difficulty at all.

With all best wishes,

Cordially,

Frederick S. Wight

Frederick S. Wight
Associate Director

Mr. Charles Allen, Associate Director
Downtown Gallery
32 East 51st Street
New York City 22

FSW/fh

April 4, 1958

Miss Emily Genauer
1 West 85 Street
New York, N. Y.

Dear Emily:

We are working on an idea which requires all the color slides related to pictures from this gallery. Thus, I am writing to beg you to return the Jack Levine and Aronson and other transparencies that you may have in your possession, with the assurance that they will be available for you at any future time.

I shall be most grateful for your cooperation.

Sincerely yours

EGH:a

SS. TICONDEROGA,
192 COLLEGE STREET,
BURLINGTON, VERMONT
MARCH 31, 1953.

DEAR MRS. HALPERT:

THANKS FOR THE TWO SHEETS AND I HAVE SEEN TO THE ORDERING OF RICHARD JENNYS.

I AM ENCLOSING PHOTOGRAPHS FOR YOUR BOOK OF

1 - THE AMERICAN DOLL HOUSE
2 - THE LITTLE NEWEL POST COCK FROM MRS. KATHERINE PRENTIS MURPHY.
3 - A NEW HORSE SHOEING SIGN FROM JOHNSON (THE DESCRIPTION FOR THIS IS ALSO ENCLOSED)

I HAVE PREVIOUSLY FORWARDED YOU THE DESCRIPTION OF THE DOLL HOUSE AND THE ROOSTER.

IN CHECKING MY BOOK I FIND THAT I HAVE SENT YOU INFORMATION SHEETS AND PHOTOS OF THE EAGLE TRAIL BOARDS FROM RUSHFORD IN SALEM AND ALSO INFORMATION SHEET AND PHOTO OF THE "A. LOVIE LOCK SMITH" TRADESIGN. YOU HAVE NOT ASSIGNED PERMANENT NUMBERS TO EITHER OF THESE TWO ITEMS.

THERE WILL BE A NEW WEATHERVANE LATER ON WHICH IS A GIFT FROM MR. FRELINGHUYSEN. I HAVE THE INFORMATION ON IT, BUT NOT MEASUREMENTS, AND IT HAS NOT YET ARRIVED AT THE MUSEUM.

SPRING IS COMING SOON TO BURLINGTON - I HOPE YOU CAN MAKE IT TOO.

SINCERELY,
Lilian Carlisle
LILIAN CARLISLE
(MRS. E.G.)

April 10th, 1953.

Mr. Dalzell Hatfield,
Ambassador Hotel,
Los Angeles, California.

Dear Dal:

No doubt my letter containing specific date about the four Harnetts, together with the catalog, did not reach you as promptly as I had hoped.

If by some chance it was lost in the mail, please wire me and I shall send you duplicate information. Meanwhile, I can tell you where the paintings were purchased. This is enclosed.

Sincerely yours,

EGH:1

For Any Evening's Pleasure	Purchased from New York Dealer
Fruit	" " Philadelphia Dealer
Pipes All Around	" " Mrs. Harmsted (Daughter of E.Taylor Snow, his biographer)
Mallard Duck	" " M. Spohn
Lincoln and the Star of David	" " Mrs. Smiley (Peto's daughter)

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

March 31, 1953

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You must think me a very stupid woman. We were in such a hurry that morning that I only half listened to what you were telling us about the paintings, and, as I remembered the conversation, I thought the price of the Georgia O'Keeffe painting was fifteen or eighteen hundred dollars.

I thank you for your very nice letter of explanation; also the history of Mrs. O'Keeffe, in which I am interested.

Mr. Bradley will have to write you whether he wants the painting or not as it is for his bedroom.

Sincerely yours,

(Mrs. Harry Lynde Bradley)

MBB:IB

I. J. WILINSKY M. D.
1250 ST. PAUL STREET
ROCHESTER 5, NEW YORK

April 8, 1953

Mrs. Halpern
Downtown Galleries
32 E. 52 Street
New York, New York

Dear Mrs. Halpern:

Both my wife and I are very pleased and thrilled with the picture as it goes wonderfully well in our room, so that I believe we are stuck with it.

If it will be all right with you I will forward a check $50.00 a week until this is paid for, or if you wish you can have the entire amount at your billing.

With fondest regards, I am,

Sincerely yours,

I J Wilinsky MD

IJW:RL

ROBERT G. McINTYRE, PRESIDENT — MRS. WILLIAM MACBETH, VICE-PRESIDENT — HAZEL J. LEWIS, SECY. & TREAS.

WILLIAM MACBETH

INCORPORATED

11 EAST 57TH STREET

NEW YORK 22, N.Y.

PAINTINGS BY AMERICAN ARTISTS

DIRECTORS:
ROBERT G. McINTYRE
MRS. WILLIAM MACBETH
MRS. ROBERT W. MACBETH

FOUNDED 1892
INCORPORATED 1918

PHONE: PLAZA 3-3174
CABLE: BETHMAC, NEW YORK

March 30th, 1953.

Dear Mrs. Halpert,

I am enclosing herewith a batch of photographs of the water colors of Charles Culver.

The photographs speak for themselves; I will only add that he is not only a most interesting artist, but also a most amusing man, and the humor sneaks into the work.

Please let me know what you think of them.

Sincerely yours,

Hazel J. Lewis

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York City, 22

Denman

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

March 31, 1953

Dear Charles:

Here is my check for $500, which is long over-due, to balance my account with the Gallery. I appreciate very much the arrangement the Gallery has extended us in making purchases from you.

Have you seen Jack Heineman since his return to New York? We did not see much of him while he was in Japan, as he appeared to have a very full schedule for such a short stay. Unfortunately, I was away on a trip when he called, but Jean met Jack. Later, upon my return, Jean and I had lunch with Jack, and I enjoyed talking to him very much.

This week I received a letter from Antoinette Kraushaar advising me that some photographs of John Heliker's paintings were being sent to me, along with prices, sizes, etc. The letter was sent to me at the suggestion of Jack Heineman. However, I would prefer your advise prior to making any purchases.

We have had an unusually good winter for this part of Japan. I believe we have had more sunshine this winter than for any similar period since we have been here. Time, as usual, flies by at an alarming rate. It certainly does not seem that soon it will be a year since Jean and I visited you in New York.

Everything seems to be moving along as usual for us over here. We were subjected to one rather sad occurrence recently, however. Just before Christmas we were robbed again--nothing serious, though. We decided then that we should have a better watch dog than Ginger has probed to be. We bought from a friend a most beautiful brindle boxer. He was just over six months old and a wonderful dog. However, a few weeks ago he proceeded to get from the kitchen one of those copper-mesh scouring pads for cleaning pots and pans. Half of this he ate. Of course, he became very ill. We took him to the best hospital available over here, but in due course, Big Ginger died. This dog's name was Ginger also. It was very sad, indeed, as all of us loved the dog very much.

We have not received any word from you, Charles, for such a long time. Jean and I would like very much to hear from you.

Incidentally, a notice in the Tokyo Newspaper this week, under a New York date, stated that Jacob Lawrence will leave for Tokyo on April 1. He will make a trip to Japan under the auspices of the International Information Administration of the Department of State as part of a program for better understanding between countries though exchange of persons. I would like to meet him when he is here, and if there is any special attention you would care for me to extend to him, I would be glad to do so. I have contacted a friend in the State Department who is chasing down the details of his trip and will advise me on them later.

AIR ★ MAIL

EXECUTIVE OFFICES 1885 UNIVERSITY AVE. ST. PAUL 1, MINNESOTA, U. S. A.

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UNITED STATES POSTAGE
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The DOWNTOWN GALLERY
32 EAST 51 st
New York 22,
New York

April 1st, 1953.

Mrs. Enid Bissett,
965 Fifth Avenue,
New York, New York.

Dear Mrs. Bissett:

Confidentially, I would like to tell you that Jacob Lawrence has been awarded a $1000.00 grant by the National Institute of Arts and Letters. The Institute is holding an exhibition of paintings by the award winners for this year. For this occasion Mr. Lawrence and the gallery would like to prevail upon you to lend your painting, "Shoe Shine Boys". We are trying to make a cross-section of this artist's work, and we all feel that your picture is one of his outstanding examples.

Unfortunately, they will need the paintings for quite a long period of time - April 15th through June 30th. They will, of course, transport the painting and insure it. If you are agreeable to the loan, will you please tell me the insurance value you would like to place upon the painting. As time is growing short, could you let me know as soon as possible.

Sincerely yours,

CA:l

April 5, 1958

Mr. James Denton Hogan,
Professor of Art
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

Our confirmation was wired to you as requested, and we are now enclosing our bill for the Shahn.

We are very pleased that he will be so well represented in your fine collection. As usual I was very much impressed with the catalogue. It is always informative and a great addition to our art library.

Sincerely yours

EGH:a

April 5th, 1957

Miss Natlie Marston,
The Institute of Contemporary Art,
138 Newbury Street,
Boston, 16, Massachusetts.

Dear Miss Marston:

No adjuster has come to the gallery to inspect "Improvisation in a Greek Key" by Jack Levine. If an adjuster does come to look at the painting and arrange for its eventual restoration, it could then be shipped to the Phillips Gallery for the final showing of the Levine exhibition in May. I think you will understand that until the painting has been seen by your insurance representative, we are reluctant to let it travel because this might jeopardise or, in any case, confuse our claim.

Have a good trip through Europe.

Sincerely yours,

CA:l

JAMIE ODOM
AUSTIN, TEXAS

April 1, 1953

Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Gregor Halpert, Director

Dear Mrs. Halpert:

Thank you so much for your letter of March 18th, together with the consignment list of the seven paintings you are lending to the Texas Fine Arts Association for their Festival this month.

As soon as the paintings are received and checked against your list, we will return the blue copy.

Mrs. Berkowitz has been of immeasurable help in selecting our contemporary show for us and although I am sure that she expressed our appreciation for your help, I want to reiterate and say that the Texas Fine Arts Association is very grateful for the loan of the paintings.

Also, I am sure you will be glad to know that in addition to the Railway Express coverage, we have taken out the usual blanket policy on the paintings with 100% coverage.

Sincerely,

TEXAS FINE ARTS ASSOCIATION

J. M. Odom, Chairman
Contemporary Exhibit

Please reply to:
P. O. Box 774
Austin, Texas

April 1st, 1953.

Mr. David Solinger,
59 Broadway,
New York, New York.

Dear David:

Confidentially, I would like to tell you that Jacob Lawrence has been awarded a $1000.00 grant by the National Institute of Arts and Letters. The Institute is holding an exhibition of paintings by the award winners for this year. For this occasion Mr. Lawrence and the gallery would like to prevail upon you to lend your painting "Depression". We are trying to make a small cross-section of this artist's work, and we all feel that your picture is the outstanding one of the Hospital Series.

Unfortunately, they will need the paintings for quite a long period of time - April 15th through June 30th. They will, of course, transport the painting and insure it. If you are agreeable to the loan, would you tell me the insurance value you would like to place upon the painting. As time is growing short, could you let me know as soon as possible.

Sincerely yours,

CA:l

March 18th, 1953.

Mr. Boris Mirski,
166 Newbury Street,
Boston, 16, Massachusetts.

Dear Boris:

With your two letters which we received we are straightened out on the Zerbe situation, and I am enclosing a bill covering two of the paintings. We sahll retain "Silver Crown" on our records as a consignment to you.

Sincerely yours,

ECH:l

Taken on con.

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

April 6, 1953

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York City, New York

Dear Edith:

Just to inform you that the 4 Harnett paintings and the one Peto arrived safely this morning with the exception of two small flakes, which apparently had been loose for some time, came off of the painting entitled "Pipes all Around." This isn't serious at all but I wanted you to know the exact condition, which is not from any express damage, but simply a natural deterioration. So we are now busy getting our catalogue printed and hope to open the exhibition by April 15th or 18th. We think these should make a very interesting show out here and we will, of course, get our two interested clients in before the show goes up.

Is there any data or provinance you can send us on the paintings as some of the people ask us for background, former clients and so forth due to the Frankenstein articles a year or two ago? If you have anything of this kind will you please send it on Air Mail. Also, if you have ever published a catalogue on Harnett or have any special information concerning him, will you please send it on airmail as I find our library is particularly short of Harnett material.

Will let you know at the end of the show what has been done and report sales at that time. With warmest regards and thanking you for your cooperation, I am,

Sincerely,

Dal

DHH:em

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS

March 18,1953

Dear Mrs. Halpert:

This will confirm our telephone conversation in which I invited you to meet at 4 P.M. on Monday, March 23rd in this Museum's Committee Room to discuss the proposal made by you that public institutions,dealers and collectors consider the creation of a central exhibition pool to accommodate the increasing number of requests for loans of American art for domestic and foreign exhibition.

For your convenience a reply card is enclosed.

With most cordial regards.

Sincerely,

Porter A. McCray

Porter A. McCray
Director
Dept. of Circulating Exhibitions

Mrs. Edith G. Halpert
Director
Downtown Gallery
32 East 51st Street
NEW YORK 22, N.Y.

PAM:eh
enc:

April 4, 1953

Mr. James T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Associating with an artist for so long a period reduces one's perspective considerably, particularly about age. I just discovered that Charles Sheeler will reach his seventieth birthday in July of this year.

It seems fitting that an artist who has made such a great contribution to contemporary art be honored with a retrospective exhibition, and it seems even more fitting that it be held in the town of his birth.

A brilliant exhibition could be assembled, show his early abstraction and architectural themes, which had such a great influence on American, as well as European art; continuing through the magic realist period, and his late synthesis of all his approaches. His most recent work establishes his continuous development and enrichment of ideas and quality.

Since both institutions, the Philadelphia Museum and the Pennsylvania Academy of the Fine Arts collaborated on the Carles exhibition, it occurred to me that I should write both of you in the hope that you will wish to have the Sheeler exhibition before 1954.

Sincerely yours

EGH:la

March 27th, 1952.

Mrs. Harry Lynde Bradley,
156 West Greenfield Avenue,
Milwaukee, 4, Wisconsin.

Dear Mrs. Bradley:

I am so sorry that you and Mr. Bradley had to dash off. I hope that when you are in New York again that you will have sufficient time to look at the pictures more leisurely.

Georgia O'Keeffe would be delighted with your letter and reference to "the girl". As you will see from the enclosed biographical notes, she is quite beyond that in age and also in reputation. As a matter of fact, she is considered one of the great American artists. You will note that she had a retrospective exhibition at the Museum of Modern Art in 1946, and an equally large show at the Art Institute of Chicago, which, incidently, has a very elaborate catalog with many reproductions.

During her association with the late Alfred Stieglitz, who represented O'Keeffe, Marin, Dove and Demuth, her prices ranged up to $25,000.00. It is only since his death and her association with this gallery that we have prevailed upon her to bring her prices down to a more realistic level - in line with our philosophy of distributing paintings while the artist is alive and has the gratification of seeing his work in institutions and in discriminating collections. Thus the figure we have on "Lake George Barns" - $2,500.00 - is very reasonable. However, I am going to take it upon myself without consulting "the girl" and break precedence by reducing the price to $2000.00. I shall be very glad to send the picture to you on approval, so that you and Mr. Bradley will have an opportunity to study it at leisure.

Incidently, it might be a good idea to write to Mr. Rich of the Art Institute of Chicago for a catalog, so that you may compare this painting with the reproductions and also get a more complete idea of her contribution to contemporary art.

Sincerely yours,

EGH:l

THE NORTHERN TRUST COMPANY

FIFTY SOUTH LA SALLE STREET

CHICAGO 90, ILLINOIS

TELEPHONE FRANKLIN 2-7070
JAMES D. GREEN
SECOND VICE PRESIDENT

April 8, 1953

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

On December 11, 1952 you wrote Mr. Solomon B. Smith to the effect that he should have the damaged frame, his Spencer, refinished and send you the bill. On January 30, 1953 in my letter concerning the lending of "Windows" for your exhibition, I explained that we had had the frame repaired at a cost of $7.50.

This matter apparently has slipped your attention as we have not been reimbursed.

Very truly yours,

Second Vice President

JDG:daw

COPY

March 24, 1953

Miss Emily Genauer
Art Critic
New York Herald Tribune
New York City, New York

Dear Miss Genauer:

It has been suggested to me that you may be interested in using some material concerning the forthcoming Mid-Year Show here, in the Herald Tribune or This Week.

I am enclosing for your convenience, a copy of the catalogue of our permanent collection, a circular and entry blank concerning the Mid-Year Show and a throw away of which approximately 50,000 copies will be distributed concerning the Institute. The Mid-Year Show will be of course, the only national show during its run from July 4 through Labor Day.

About fifty pictures by former jurers, a list of whom you will find in the enclosed 17th Annual New Year Show catalogue.

If the show is of interest to you, we shall be very glad to pay your expenses here or the expenses of any member of your staff to review it. Pictures will be available for inspection June 11, although of course they will not be hung by that time. We shall of course be glad to furnish any material which you request in connection with the show either before or after it is judged.

Sincerely yours,

Jos. G. Butler,
Director

JGB:bj
Incls. 4

Mr. Earl E. Harper. March 23rd, 1953.

Ben Shahn	"Red Stairway"	St. Louis Museum
	#"Ohio Magic"	California Palace of the Legion of Honor, San Francisco.
	"Six"	Baltimore Museum
3500. X	"Labyrinth"	The Downtown Gallery.

Those with the red check have been promised. If you have any refusals from the other names suggested, please let me know as we can give you further substitutes.

Meanwhile I am sending the group of photographs under separate cover, so that you can see see that you are getting.

Sincerely yours,

EGH:l

March 18th, 1955.

Mrs. Robert E. Pare,
18 Terrace Drive,
Hastings on Hudson, New York.

Dear Mrs. Pare:

Because Mr. Lawrence Allen is not on our sales staff, I am a little confused about the present status of the two paintings which you purchased. You retained one, and returned the other for our exhibition. Will you be good enough to advise me whether you want the second picture shipped to you, so that we may send you the final bill.

As I recall, the billing [illegible] to be to your architect in order to take advantage of the 10% commission we allow under such circumstances.

Sincerely yours,

EGH:l

Mr. Lawrence Fleischman March 26, 1953.

Talking about my visit, I don't remember whether or not I sent you and Barbara a bread and roast beef letter. I really had a wonderful time and enjoyed every minute with the Felischmanns, including the little ones. My best regards -

Sincerely yours,

EGH:l

P.S. Can you subtly ascertain the name of the guy who is responsible for the pictorial elegance appearing in the advertisements of the Ford Company in various publications? I should like very much to communicate with him and want to make sure that I get the right guy.

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED

BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

March 23, 1953

Dear Edith,

Today I have packed all your African things including a mask for Charles. We have had one of the most successful shows in the history of this gallery. I believe 110 things were sold.

Stephben Stone just paid another $100 on the "Hooded Figure" a check for which is enclosed.

Everyone in Boston is so very excited about the American folk art festival we are planning for May and June. I'm sure it will cause a great sensation here - permanently, I hope. I have tried to reach Fred Fredericks both at his home and business but was unsuccessful in both attempts. I think that within the next 10 days I will be in New York and will try to contact him in person(discreetly).

To visit with you is always a very great pleasure and my gratefulness to you is so hard to express in words.

Faithfully,

Boris

THE STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

April 3, 1953

My dear Mrs. Halpert:

Dr. Harper has been confined to a hospital for the past several days and in his absence I am going forward with final plans for our exhibition of American Masters of Painting this summer.

We were glad to receive recently the photographs from your gallery of the various paintings you have been so kind to let us borrow for our exhibition.

Would you please clarify a situation regarding Shahn's "Red Stairway"? Dr. Harper felt in addition to "Labyrinth," "Six,", and "Ohio Magic," you would supply us with a substitute for "Red Stairway," also. It is our hope that this is your plan, but we would like to hear from you again about it.

The deadline given us by the printer for placing catalogue material is April 15, and we find that in order to have it completed, we must have photographs of the following artists: Shahn, Marin, Levine, Kuniyoshi, and Davis. And, of course, if we are to be given a substitute for "Red Stairway" we will need the title for our listing.

Thank you very much for all your help, and we are eagerly anticipating a great show.

Sincerely yours,

Dorothy Meryman

Dorothy Meryman

m

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

March 18, 1953

Mr. Earl E. Harper, Director
School of Fine Arts
The State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

I was very distressed to learn that you are having so much difficulty in procuring the paintings for your exhibition. Fortunately I snagged the Stuart Davis "Report from Rockport" from the Museum of Modern Art group of paintings for Europe and the Lowenthals are holding the picture until you send your official request. Did I give you their home address? It is

Mr. and Mrs. Milton Lowenthal
1180 Park Avenue
New York, N. Y.

Since they are leaving for Europe in about two weeks, the picture can be held here or could be shipped directly to Iowa so that there will be no future complications. No doubt you were advised by Mr. Wight of the Institute of Contemporary Art in Boston that the Jack Levine painting "Welcome Home" is on tour but will be available immediately at the close of the exhibition at the Phillips Gallery in Washington on May 30th. I dont know whether Mr. Wight will have the responsibility or whether the Brooklyn Museum will attend to this transaction for you. The painting belongs to the latter institution.

Under separate cover I am sending you photographs of the paintings by the five artists, together with the names of the owners so that you may communicate with them immediately. You will note that in each instance I have three of the paintings instead of two (that is, in addition to the one reproduced) so that you may be assured of having at least three examples by each of the artists. You will also note that they are "first class examples". Naturally we

horses ran away and the horses, driver, carriage, and the General went over a cliff and were all killed.

As I no longer have a place to hang this painting, I would like very much to sell it and on what basis would you handle it? General people who have seen it have told me I had a painting of considerable value.

Thanking you for your interest and hoping to hear from you in the near future, I am

Yours very truly

J. Colville Vance

J. Colville Vance
Box 351
Northampton
Mass.

POCKET BOOKS INC.
630 FIFTH AVENUE NEW YORK 20, N. Y.
CIRCLE 5-6400
Cable Address: POCKETBOOK
PUBLISHERS

March 19, 1953

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Thank you for your letter of the 18th. We now understand that we have your permission to reproduce the two paintings in any foreign translation of our POCKET HISTORY OF AMERICAN PAINTING by James Thomas Flexner.

Sincerely

Pocket Books, Inc.

Nell Walls

Nell Walls

W

March 18th, 1953.

Mr. Joseph T. Fraser, Jr., Director,
The Pennsylvania Academy of Fine Arts,
Philadelphia, 2, Pa.

Dear Mr. Fraser:

I am sorry to inform you that the George Morris sculpture recently exhibited in Philadelphia, "Revolving Space", was received in a very badly damaged condition. I am afraid we must claim full insurance for this piece.

Would you please have the insurance adjuster communicate with me as soon as possible. The piece is at Mr. Morris' studio, and if the adjuster calls me first I will arrange with him to go to the studio and inspect it.

As you probably know, the adjuster whom we prefer is Mr. Kingman Putnam of the Albert R. Lee Company, who seems to have more understanding of modern art than the other adjusters.

Sincerely yours,

CA:l

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

March 30, 1953

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York City, New York

Dear Edith:

Thanks very much for your letter of March 20th enclosing photographs of the Harnetts and Peto. Since I have two clients who are very interested at this moment in Peto and Harnett, I am wondering if you could lend me the following paintings for an exhibition, which I would open as near April 10th as I could depend upon the time the paintings get here. I would put them up in my paneled room, but would try to sell these two special clients before the exhibition goes up as that would give it a send off. Also I can borrow a couple of other Harnetts out here for the show. The ones I would like to have are:

Wm. Harnett -	"Fruit"
Wm. Harnett -	"Mallard Duck"
Wm. Harnett -	"Pipes All Around"
Wm. Harnett -	"For an Evenings Pleasure"
J.F. Peto -	"Lincoln and the Star of David"

If you can send these will you please wire me "Collect" as soon as you receive this letter what day you can turn the paintings over to our packer in New York. It is -

Hayes Packing & Storage Co.
305 East 61st Street
New York City

Since the photographs you sent are very good I can go ahead with the catalogue as soon as I receive your wire.

I believe this is an excellent time to put on a fine, small exhibition like this, as I think the two clients who are already interested, will interest their friends in it as well, and it might turn out to be a big success.

With all good wishes, and awaiting your wire, I am,

As ever,

Dal

DHH:em
Do you plan to come to California this summer?

March 18, 1953

Memorandum of a meeting between Edith G. Halpert, Burton Cumming, Lloyd Goodrich and Hudson D. Walker at Mrs. Halpert's apartment, March 17, 1953, to discuss the survey of American museums and other non-profit-making institutions as to their activities in the field of contemporary American art, to be conducted by the American Federation of Arts and to be financed by a grant from the Edith Gregor Halpert Foundation. (The name of the Halpert Foundation is not to be used in connection with this project; in any question as to the source of the funds, it is to be designated as "an anonymous foundation.")

It was agreed that for the purposes of this survey, "contemporary" should be defined as the last ten years.

There was full discussion of the draft of the questionnaire which Mr. Cumming had previously sent to all members. The questionnaire was approved in general, with the following changes agreed upon:

I, 1, a and b. Instead of "contemporary," substitute "twentieth-century."

I, 2. Instead of the "six-year period 1947 to 1952" substitute the "ten-year period 1943 to 1952."

I, 2, a. A question to be added regarding the number of purchases and of gifts included in accessions.

III, 1, a. Add a question as to the month or months in which regular exhibitions are held.

VII. It was decided to leave 1 and 2 under heading "VII", but to add a heading, "VIII." SALES THROUGH THE MUSEUM" (or some such title), under which heading the present 3 and 4 would be placed.

VII, 5 and 6. It was decided to place these two sections under a separate heading at the end, and to paraphrase each one of them in the form of a single question instead of a series of questions.

It was decided to add the question, "Does the museum operate a school for the practice of art?". No other questions under this, as further information can be obtained from the Art Directory.

It was decided that the covering letter would begin by linking up this survey with the resolution adopted at the Third Woodstock Art Conference on "The Artist and the Museum" in 1950. It was also decided that the letter would clearly define the word "contemporary"; that it would emphasize that the name of the institution would not be made public in connection with the survey; and that the general results of the survey would be made available to all the institutions participating.

[April 1953]

Ada M. Hewitt.
65 Park Ave.,
New York, 16, N.Y.

My Dear Mrs. Halpert,

What I wish to know is the name of a competent artist who has a Summer Art School in the Country where I may take art lessons this Summer.

Have been very much occupied for a time and am out of touch with the "Art World" so do not know who would be really good to take lessons from. But know any one you recommend would be the best.

March 19th, 1955.

Mr. Frederick Wight,
Institute of Contemporary Art,
138 Newbury Street,
Boston, 16, Mass.

Dear Mr. Wight:

The Jack Levine painting, "Improvisation in a Greek Key", has been returned to this gallery.

As you know, the painting was damaged en route to the Colorado Springs Art Center. May I call Mr. Kingman Putnam of the Albert R. Lee Company, insurance adjusters, to inspect this painting immediately so that we will not have to keep it off the market any longer than is absolutely necessary?

Sincerely yours,

CA:l

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

March 19th 1953.

Mrs Edith Halpert

The Downtown Gallery

32 East 51st St

New York 22 N.Y.

Dear Mrs Halpert:

I apologize for not writing previously to acknowledge your letter with prices and to say that I would go to the mat with Mr. Karolik as soon as possible. He has been away for the last ten days as you now know. He will be here next week and then we will see about the sculpture. I have marked a group of what I consider musts on your list and numerous others I think he ought to have. I greatly appreciate your help and regret I have been so dilatory. I knew however it was no good tackling M.K. on the sculpture just before he left. I have warned him however and he is prepared to listen.

Yours very truly

Henry P. Rossiter

Do try to get down before the show closes. It's about time we had luncheon together.

Sincerely,

Bill.

Director

HWW:ls

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO

April 10, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

This year we will have our 40th annual summer exhibition of contemporary American paintings. The exhibition will open on June 7 and continue through August 30.

I will be in New York from April 20 through April 25 looking for pictures to include in this show, and will try to stop in during that week to see you.

We are very grateful for the cooperation which you have given us in the past on these exhibitions, and I hope that we can continue to count on you this year.

Sincerely yours,

Otto Wittmann

Otto Wittmann, Jr.
Associate Director

OW:LL

THE ARLINGTON
APARTMENT 503
PITTSBURGH 32, PENNSYLVANIA

The Downtown Gallery
New York, N.Y.

Gentlemen -

The enclosed check for thirty-five dollars is for the Charles Sheeler lithograph "Delmonico Building".

Thank you for the courtesy extended to me.

Cordially
Robert T Miller

March 24, 1953.

11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

pieces running vertically. The base is made the same way. -- The paint is no doubt the original, and much of it has peeled off, but it's lovely in color. I took close ups so that you could better judge the carving. -- It's a YARD stick that is being held up along side of the chicken to give you an idea of its size.

In many ways I hope he's a dud as I've loved him for so long I'd like to keep him. In other ways I hope he's a "gem" as it'd give me a great kick if I'd spotted something unique. -- But would you write me what you think after you get this note and look over these few thousand pictures. -- No doubt you'll answer that I'm a fine photographer, but nothing of a bloodhound when it comes to spotting Folk Art.

With best wishes to you,

very sincerely yours,

J. Watson Webb Jr

file New Jersey

March 26, 1953.

Miss Kathryn B. Greywacz, Director,
State Museum, State House Annex,
Trenton, 7, New Jersey.

Dear Miss Greywacz:

Mr. Alan referred your letter to me.

My collection of folk art includes only paintings and sculpture. Thus I do not think it would be of much assistance to you in connection with your exhibition stressing cabinet makers and other craftsmen. Even among the paintings and sculpture we have very little record as to the maker, although there are a number of objects which were purchased in New Jersey territory.

The only object I have which I know was executed in New Jersey is a pastel portrait by H. Conover. An example of his work could be borrowed by you from the Monmouth County Historical Society or the Newark Museum, both of which have him well represented.

Sincerely yours,

March 26, 1953.

Mr. Ralph H. Norton,
Norton Art Gallery,
West Palm Beach, Florida.

Dear Mr. Norton:

At the request of Mr. Gaglione I am enclosing a bill for the O'Keeffe which you purchased.

I am so pleased that you acquired this example. It is among her outstanding paintings and should fit in with the fine examples in your collection.

If you have a moment I should very much like to get an expression of opinion from you regarding the exhibition as a whole. The gallery is so small that we were a little worried about the overall appearance, but from all reports we hear that the show really looked magnificent. Do let me hear from you, and my best regards to Mrs.Norton.

Sincerely yours,

EGH:l

April 6, 1953

Mr. D. S. Defenbacher, Director
Fort Worth Art Center
9th and Throckmorton
Fort Worth 2, Texas

Dear Dan:

I have often thought of you and meant to write expressing my sympathy in your illness. but I just can't seem to write that type of letter. Taint in my nature to be pleasant. Maybe I should have ulcers taken out as well. However, I really was sorry, and have been following the course of your recuperation from various Texans who were here. I am delighted that you are well and can imbibe corn without milk.

I just saw your letter addressed to Charles and frankly, was very shocked at the tone. After all, Charles merely sent a straight business letter, following up some previous correspondence, and while he was a little terse, there was a lapse of almost seven weeks between his first letter of February 9th, the second reply of February 12th and his follow-up of March 25th. We have to worry about our boys and do have a responsibility in connection with works of art owned by them. And so, you should not be in such a temper yet. The insurance company is responsible and there was no question about the credit of the art center. You and Charles should kiss and make up.

How does the Straus collection look in Fort Worth? It should make a terrific show and I wish I could see it, you and Ann. When are you guys planning a trip to New York? It is always such fun seeing you both.

Affectionately yours